

HAUNTED FUZZ ·

Ariel Pink exits the bedroom P24

BARRY MCGEE, LEGIT

The Bay's favorite street artist comes indoors P21

DON'T FIRE THE SHERIFF

Three big reasons why the supes must side with Mirkarimi P6

GUARDIAN

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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM

SEPTEMBER 26 - OCTOBER 2, 2012 | VOL. 46, NO. 52 | FREE

20 YEARS OF CRITICAL



MASS

SF started a movement that changed the rules of the road in cities around the world. By Steven T. Jones. Plus: A guide to anniversary events leading up to Friday's big ride **P10**

1996 PHOTO BY CHRIS CARLSSON; 2012 GUARDIAN PHOTO BY JOSEPH SCHELL

Guardian event at
the de Young
PAGE 3



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— Ian Young, HTL (ASCP)
Argosy University faculty



Modern Love

The Bay Guardian Presents

MODERN LOVE in celebration of the *The William S. Paley Collection:*

A Taste for Modernism ongoing at the de Young until December 30, 2012

Friday, September 28, 5 – 8:45pm • FREE, all ages

de Young, 50 Hagiwara Tea Garden Drive, Golden Gate Park, San Francisco



Paul Gauguin, *The Seed of Areoi*, 1892, Oil on burlap. The William S. Paley Collection. The Museum of Modern Art, New York



ROY LONEY & THE PHANTOM MOVERS | 7PM

Singer/guitarist Roy Loney, who was the frontman for the Flamin Groovies during that band's original rockabilly/R&B-inspired incarnation, continued in a similar vein in his solo career; rock'n'rolling with the devotion of a true believer. After leaving the Groovies in 1971, Loney assembled the Phantom Movers and maintained the rootsy spirit he had brought to the band, emphasizing raw, unpretentious American grit immune to the whims of the commercial scene.

ART SPEED DATING: Get a FREE Taste of Speed Dating | 6PM

Discuss art while possibly meeting the ONE for you! San Francisco's hottest speed dating company, DateSwitch.com, will be putting on a FREE speed dating event. Come and go on a number of first dates in one night at the event - You decide who you see again for second dates! To ensure your spot pre-registration is requested. Go to DateSwitch.com - click on Event Login and put "Art Speed Dating" in the referral spot. You will be emailed 2 days before the event with your start time. If you want to attend the GLBT event put "Art Speed Dating - GLBT" in the referral spot.



LIVE POETRY FROM THE POETRY STORE | 6PM

The Poetry Store is an interactive experience where, in 3 minutes or less, you get a custom poem typewritten on beautiful paper about anything you want!



SF MODERN LOVE STORY CONTEST | 6PM

Tell us about your modern love story in 500 words or less. Best story gets published in the Guardian. One Grand prize winner will receive a date night to Friday Nights at the de Young this Fall! Includes prix fixe dinner and a bottle of wine for two at the de Young Cafe, two VIP passes to The William S. Paley special exhibition with accompanying catalog—over \$150 value! Three runner up winners will receive a pair of tickets to the special exhibitions at the de Young this Fall. Submissions can be emailed to SFBGpromos@sfbg.com, please write in the subject line: Modern Love or turn in your story at the Guardian table at the event. DEADLINE: 10/1/2012



Ride your bike to the museum and park it safely with the San Francisco Bicycle Coalition!



An Evening with Danny Lyon 7PM

In conversation with Julian Cox, chief curator and curator of photography, FAMSF, and Lisa Sutcliffe, assistant curator of photography, SFMOMA. Lyon will discuss his 50-plus-year career as a photographer and filmmaker.



Tickets: \$5 / Free for FAMSF members (reservations necessary)
Purchase tickets now: deYoungMuseum.org

KIMBALL EDUCATION GALLERY | 5:30PM

Join Artist Fellow Monique Jenkinson for a reception and presentation of a work-in-progress.

ALL FRIDAY NIGHTS FEATURE ADDITIONAL OFFERINGS
Galleries, dining & cocktails (fees apply)

FRIDAY
NIGHTS
at the de Young

GUARDIAN
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GUARDIAN INTELLIGENCE

What you need to know

IT'S NEW. IT'S UGLY.

We've gone uptown (or downtown, as the case really is): The Guardian's now occupying office space at 225 Bush, the old Standard Oil building, which, at 100 meters high, was for a brief period in the 1920s the tallest building in San Francisco. Now it's dwarfed by its neighbors — but from our 17th floor windows, we can see the historic Mills Tower at 220 Bush; a lovely old structure at 200 Bush; the princely old Adam Grant Building at 114 Sansome, just down the street from the gorgeous old Shell Building at 100 Bush ... and the hideous modern dark tower at 425 California, which changes from one shade of ugly to another as the sun passes over, and the soaring modern monstrosity known as the Mandarin Oriental Hotel, which looks like a giant tuning fork on steroids. And we wonder: 100 years from now, will anyone look at anything modern in this neighborhood and say it has any architectural value at all?

Actually, no. | PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



CORRECTION

A Guardian Intelligence item last week incorrectly identified the artist behind September 8-29 White Walls Gallery's show "Darkest Before the Dawn" as Roa. It was actually work by Melbourne's Rone (www.r-o-n-e.com).

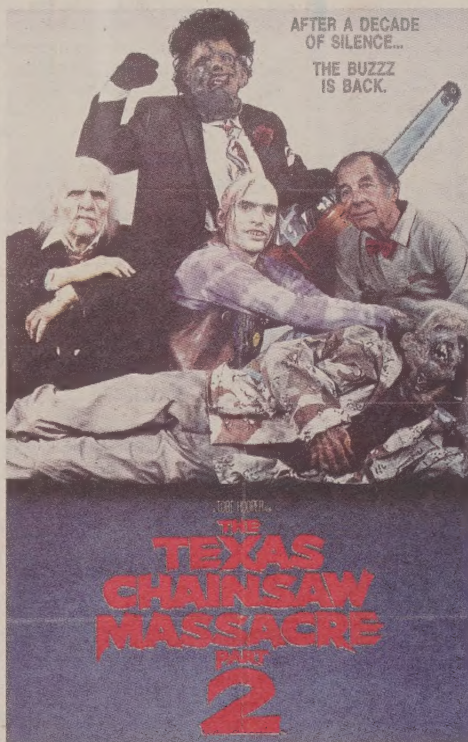
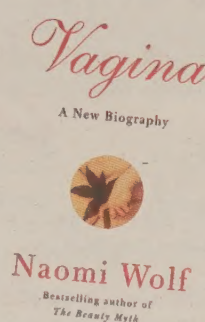
IN DEFENSE OF VAGINA

We get it, every media outlet ever — the book's got issues! But here's our honest assessment of Naomi Wolf's examination of the vagina-mind connection.

Page 299 is disturbing: "Might it be that some new mothers — starved of deep gazing from their husbands — are more at risk of being drawn into a charmed circle of mutual gazing with their babies, which leaves out the man?"

And page 284 is a little frightening, although the notion you should avoid big decisions during climax should be commonsensical for everyone: "The findings could be read as hinting — not by any means confirming — that the ages-old fear that sex makes women into something like witches, or into maenads who have no moral boundaries at the moment of orgasm, may have a bit of truth to it."

But we choose to focus on the incisive chapters exploring the social history of the vagina, from prostitute-goddesses to 1900s European interpretive dancers. And, most importantly, the cover itself: Try reading a book called *Vagina* on BART and tell us it's not radical stuff.



MULTIPLE GOREGASMS

Ermahgerd you guys! Midnites for Maniacs and the Roxie just announced that tickets are on sale for a killer (literally) triple feature. It's not until October 13, but don't sleep on this (note: if your name is Nancy Thompson and you live on Elm Street, don't sleep at all) because the event is bound to sell out fast. First up is 1987's *A Nightmare on Elm Street 3: Dream Warriors*, the best *Elm Street* sequel and, notably, the only one to feature Dokken on the soundtrack. Then, there's 1986's *The Texas Chainsaw Massacre 2*, Tobe Hooper's unexpectedly hilarious, highly quotable follow-up to his grim 1974 original. Saw is family, y'all. And this program isn't dubbed "Countdown to Hell" for nothing: the late show is 1986's *Hellraiser*, which: Pinhead. Best of all, the films are presented in 35mm. Goregasms await.

WHO'S TOUGHER ON CRIME?



Over in Oakland, Ignacio De La Fuente, who has been on the City Council for 20 years, is leaving his district post to challenge incumbent Rebecca Kaplan for the council's one at-large seat. His campaign — beginning, middle, and end — is about law and order, and he alleges that Kaplan is coddling criminals. But as the East Bay Express's Bob Gammon duly notes, De La Fuente was the one who pushed, successfully, to lay off 150 cops in 2010, a decision many blame for the subsequent spike in crime. Kaplan — the progressive — voted against the layoffs.

DON'T LISTEN TO THE BOSS

Perhaps she didn't mean it quite the way it sounded, but London Breed, candidate for supervisor in District 5, gave a great shout-out to everyone who's ever wanted to defy and ignore the authority of an employer. At a debate in the Western Addition, responding to a question about her past role as a commissioner appointed by former Mayor Willie Brown, she noted: "Just because somebody gives you a job doesn't mean you have to do what they say."

(Oh, and Ms. Breed is not lacking in self-confidence: When the Examiner asked her who she would support for board president if she's elected in November, she nominated herself.)

PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



EVERYONE'S SECOND-FAVORITE CANDIDATE

We always make a point of asking candidates for supervisor to exercise their rights under the ranked-choice system and tell us who (besides themselves) they're going to vote for. It gives you some interesting triangulation — and after all, the candidates are the ones who are out there every night, seeing each other's best and worst. Which is why we're intrigued that, the number one number two pick (so to speak) in the D5 race is John Rizzo. Across the board, from incumbent Christina O'Leary to her harsh critic London Breed, everybody likes John. And in an RCV race, that could be a big factor.



VACANCY VOYEUR

"The landscape on Treasure Island is so bizarre, I really tried to portray that desolate and eerie feeling to the viewers." We love photographer Matt Fisher's shots of the deserted parts of the man-made isle in the Bay. He's hoping to put together a photo book (yourguidetotreasureisland.wordpress.com) of all the images he took, documenting the land mass before it's overrun with new proposed development.

AND YOU WANT TO RUN THIS SHOW?

Kim Garcia-Meza is running for San Francisco School Board, but sends two of her three kids to San Francisco Friends, a private school in the Mission. That's pretty much a no-no for someone who would be in a position to promote, as well as manage, the public school system. We asked her about that bit of inconsistency; her response was a bit alarming. "I looked at the statistics," she said, "and 70 percent of Latino students are not on track to graduate. It's a very frightening place to be the parent of a

Latino kid." That's an encouraging statement from someone who wants to be an elected public-school commissioner. | PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

POLITICAL ALERTS

WEDNESDAY 26

BERKELEY MAYORAL CANDIDATE FORUM

North Berkeley Senior Center, 1901 Hearst, Berkeley; berkeleygraypanthers.mysite.com. 1:30pm, free. It may be the Peoples Republic of Berkeley, but it still needs a mayor. Come hear this season's hopefuls lay out their visions at this candidate forum. Candidates Kriss Worthington, Zackary RunningWolf, Kahli Jacobs-Fantauzzi, Jacquelyn McCormick, Bernt Wahl, and incumbent mayor Tom Bates are all expected.

THURSDAY 27

THE POLITICAL FUTURE OF MEDICAL MARIJUANA

Oaksterdam University, 1600 Broadway, Oak; www.blockreportradio.com. 6:30-8:30pm, \$20 suggested donation. A panel discussion featuring some seriously high-profile pro-pot political people. Speakers include medical marijuana patient and former Black Panther Elder Freeman, Peace and Freedom Party candidates for Assembly Gene Ruyle and Mary McIlroy, presidential nominee on the Peace and Freedom ticket Roseanne Barr, former vice presidential nominee Cynthia McKinney, relentless marijuana activist Ed Rosenthal, and KPFA reporter Jose Alacran Gutierrez, who was arrested and now facing federal prison after covering this January's raid on Oaksterdam.

TUESDAY 2

DISTRICT 5 POOR PEOPLE'S CANDIDATE FORUM

1300 Buchanan, SF; Facebook: District 5 POOR peoples candidate forum. 6pm, free. The candidates for District 5 have been through a tough race. But they haven't yet faced the group that proclaims "Change went come from a savior, a pimp or an institution/ Change will only come/ from our own poor peoples led revolution." Which D5 candidate has what it takes to support the poor people's led revolution? Here's your chance to find out.

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and edited newspaper

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THE NEWS AND RAISE HELL."
Wilbur Storey, statement of the aims
of the Chicago Times, 1861.

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CONTRIBUTING EDITORS KIMBERLY CHUN, SUSAN
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ART

ART DIRECTOR BROOKE ROBERTSON
CONTRIBUTING ARTISTS KEENEY AND LAW
PHOTOGRAPHY PAT MAZZERA, ROY MCNAMARA,
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PRODUCTION

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THE SAN FRANCISCO BAY GUARDIAN

225 BUSH ST., 17TH FLOOR
SAN FRANCISCO, CA 94104
EDITORIAL, CIRCULATION, BUSINESS (415) 255-3100
FAX (415) 437-3657, (415) 255-8955
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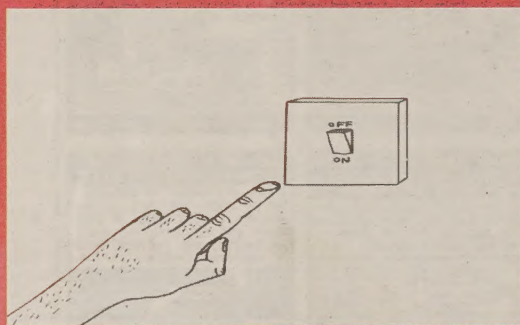
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A•A•N



EDITORIALS NEWS FOOD + DRINK



DAVID SHRIGLEY: BRAIN ACTIVITY

FINAL WEEK! CLOSING SEP 23



AN EVENING WITH JUDITH JAMISON

SAT, SEP 22



**KEITH HENNESSY, TURBULENCE
(A DANCE ABOUT THE ECONOMY)**

THU, SEP 27—SAT, SEP 29

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THIS WEEK AT
SFBG.COM

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ON THE BLOGS

POLITICS

Tim Redmond goes behind the SF
Weekly-New Times sale

Yael Chanoff reports from a meeting
between police and community mem-
bers outraged over the recent killing
in the Mission

NOISE



Hypnagogic pop star Maria Minerva,
Father John Misty, multi-instrumentalist
and tUnE-yArDs bassist Naytronix, and
Dreamdate make our must-see concert list

Live Shots from Wilco at the Greek,
Six Organs of Admittance at Bottom
of the Hill

PIXEL VISION

SFBG TV is on the air! Check out vid-
eos from the Armenian Food Festival
and last week's Faux Queen Pageant

Stay up on the 20th anniversary
of Critical Mass — we'll have daily
reports from the events all week

More top flicks from the Toronto Film
Festival

SEX SF

Catch what you missed from tech-sex
festival Arse Elektronika — we've got live
footage from the kinky talks and shows

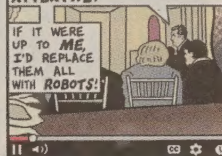
THIS MODERN WORLD

by TOM TOMORROW

FURTHER GAFFES FROM THE ROMNEY VIDEO

1) CANDIDATE DISCUSSES OTHER
AMERICANS FOR WHOM HE HAS
LITTLE USE.

THE LOW WAGE SERVICE EM-
PLOYEES I ENCOUNTER ARE
OFTEN SURLY AND INSUFFICIENTLY
ATTENTIVE!



IF IT WERE
UP TO ME,
I'D REPLACE
THEM ALL
WITH ROBOTS!

4) EXTOLS THE JOYS OF DIVING INTO
HIS SWIMMING POOL FULL OF MONEY.
IT'S POSITIVELY INVIGORATING!



I DON'T KNOW WHY THE
LESSER CLASSES RESENT
SUCH HARMLESS DIVERSIONS!

2) EXPLAINS HIS SECRET DREAM
OF LITERALLY DIVIDING AMERICA
INTO TWO COUNTRIES.

I'D CALL THEM THE UNITED STATES
OF MAKERS--AND THE UNITED
STATES OF TAKERS!



WE'D GET THE GOOD
PLACES, OBVIOUSLY.

5) GOES OFF ON LENGTHY DIGRES-
SION ABOUT THE THRILL OF HUNTING
HUMAN BEINGS FOR SPORT.



YOU ROUND UP SOME HOMELESS
PEOPLE AND SET THEM LOOSE ON
YOUR SECLUDED PRIVATE ISLAND--
AND THE GAME'S AFOOT!

3) CONTEMPLATES PRACTICAL USES
FOR THE POOR.

SAY YOU NEED TO REACH SOME-
THING UP ON A HIGH SHELF? YOU
TELL SOME WELFARE RECIPIENTS
TO LAY DOWN IN A PILE--AND
CLIMB UP ON TOP OF THEM!



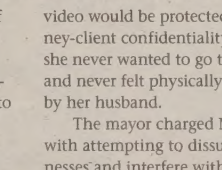
IT'S AMAZ-
ING WHAT
THEY'LL DO
FOR A FEW
MORSELS OF
FOOD.

TO WHICH THEY
ARE NOT ENTITLED.



NEXT: CAN A CLEVER ONE-LINER
PUT THE CONTROVERSY TO REST?

I AM NOT GOING TO EXPLOIT,
FOR POLITICAL PURPOSES, MY OP-
PONENT'S EVIDENT LACK OF CON-
TEMPT FOR THE PARASITES AND
FREELoadERS WHO COMPRISE MUCH
OF THE VOTING PUBLIC!



WAIT, WHAT?

HA HA!

HA HA!

THE CASE FOR REINSTATING MIRKARIMI

EDITORIAL We know for a fact that
on New Year's Eve, 2011, Ross
Mirkarimi, the elected but unsworn
sheriff of San Francisco, had a physi-
cal altercation with his wife that left
her with a bruised arm. We know
she later complained about that
bruise on a video lasting less than a
minute. Beyond that, nobody except
Mirkarimi and Eliana Lopez knows
exactly what happened; there were
no witnesses except the couple's
three-year-old son, no video taken
during the fight, no audio recordings
— nothing.

We know that Mirkarimi agreed
to plead guilty to misdemeanor false
imprisonment — although we also
know there was never any evidence
that he actually imprisoned anyone.

That's all we really know about
the incident that has set off an
expensive, drawn-out, political and
legal battle that could change the
city's politics for years to come. If
the whole thing seems a little over-
blown, that's because it is.

There is nothing in the record
that justifies Mayor Ed Lee's move
to suspend Mirkarimi, and nothing
that would justify the supervisors
voting to remove him from office. In
fact, a removal vote would set a dan-
gerous precedent for future mayors

in a city that already gives its chief
executive far too much power.

Let us examine the three main rea-
sons why the board needs to vote to
restore the elected sheriff.

1. If you believe Eliana Lopez,
there's no case.

The only person other than
Mirkarimi who can honestly and
accurately testify about the events of
New Year's Eve is Lopez — and she
has been clear, consistent, and con-
vincing in her account.

She testified under oath before the
Ethics Commission that Mirkarimi
was never someone who "beats his
wife" (to use Lee's utterly inappropri-
ate terminology). He had no history of
domestic violence with her.

What he did was grab her arm
during an argument, leaving a
bruise. Inexcusable, but hardly a sign
of serious assault. In fact, Lopez tes-
tified that she bruises so easily that
just playing around with three-year-
old Theo can leave marks on her.

Lopez testified that she made the
video to use as a tool — a bargain-
ing chip, so to speak — if Mirkarimi
ever sought to gain custody of their
son. She said she believed that her
neighbor, Ivory Madison, who made
the video, was a lawyer and that the

video would be protected by attor-
ney-client confidentiality. She said
she never wanted to go to the police
and never felt physically threatened
by her husband.

The mayor charged Mirkarimi
with attempting to dissuade wit-
nesses and interfere with a police
investigation, but those charges were
based almost entirely on the testimo-
ny of Madison, whose rambling 22-
page statement was so full of hearsay
that the Ethics Commission tossed
almost all of it. There was absolutely
no evidence of witness tampering,
and those claims were dismissed.

In fact, the only reason the com-
mission recommended removal is
the fact that Mirkarimi bruised his
wife and pled to a misdemeanor —
one that everyone knows he didn't
really commit.

There's no principled way to
accept as credible the testimony
of Lopez and still vote to remove
the sheriff. If she's telling the truth
— and we believe her — the case
should end right there.

2. Mirkarimi was chosen by the
voters, and the voters can freely remove
him.

Ross Mirkarimi was elected in
November, 2011, with a clear major-
ity of the vote. He was chosen by the
voters, and the voters can freely remove
him.

THE AOKI FILES

Editors note: Steve Woo and Alex
T. Tom argued in t 9/5/2012 oped
piece that a new book unfairly paints
Richard Aoki as an FBI snitch. The
book's author asked for space to
respond.

BY SETH ROSENFELD

OPINION I write to correct serious mis-
statements about my new book — and
particularly about my revelation that
the late radical leader Richard Aoki
was an FBI informant — in the edi-
torial by Steve Woo and Alex T. Tom.

My book, *Subversives: The FBI's
War on Student Radicals, and Reagan's
Rise to Power* (Farrar, Straus and
Giroux), examines the FBI's covert
activities concerning the University
of California during the Cold War. It
focuses on the FBI's secret involvement
with three iconic figures: Clark Kerr,
the UC president; Mario Savio, leader
of the Free Speech Movement; and
Ronald Reagan, California Governor.

Subversives is based on more
than 300,000 pages of FBI records
released to me as a result of five law-
suits I brought under the Freedom of
Information Act. The FBI frequently
claimed redacted information had
to be withheld by law, but as a result
of my challenges, seven federal
judges ordered the FBI to release
more information. One court order
specifically recognized my expertise,
stating, "Plaintiff has persuasively
demonstrated in his affidavit that
his research requires meticulous
examination of records that may not
on their face indicate much to an
untrained observer."

In *Subversives* I also profile many
other figures, including Aoki, a
revered activist in the San Francisco
Bay Area who I revealed was a paid
FBI informant at the time he gave
the Black Panthers some of their first
guns and firearms training in late
1966 and early 1967. I also disclosed
this in an article and video produced
with the Center for Investigative
Reporting (CIR), which were pub-
lished contemporaneously with my
book last month.

Woo and Tom are incorrect
when they claim my findings
about Aoki are "baseless and false."
Although reporting on intelligence
activities is notoriously difficult and
often relies on off-the-record sources,
I relied only upon on-the-record
sources such as:

— A detailed interview with
retired FBI agent Burney Threadgill
Jr., who was Aoki's initial handler;

CONTINUES ON PAGE 7 >>

EDITORIALS

THE AOKI FILES

CONT>>

— A 2007 interview with Aoki in which he denied being an informant but when pressed added, "People change. It is complex. Layer upon layer."

— FBI records concerning Aoki released in response to my Freedom of Information Act request, including a November 16, 1967 report on the Black Panthers that identified him as informant T-2.

— Consultation with former FBI agent M. Wesley Swearingen, who had helped vacate the murder conviction of Black Panther leader Geronimo Pratt on the ground that the FBI and Los Angeles police failed to disclose that a key witness against him was an FBI informant.

My conclusion that Aoki was an informant was thus based on the totality of my research — not merely on a "scrap of evidence." The detailed notes

to my book make this clear. As I also have noted, available evidence does not show whether the FBI was involved in Aoki's arming the Panthers, or that bureau officials even knew about it.

My initial disclosures about Aoki have been confirmed by the FBI's release of 221 pages of Aoki's FBI informant file. I reported this in a September 7 article, posted with his entire informant file as released to me at the CIR website.

Although I strongly disagree that my revelations about Aoki "damage the movement" and reinforce stereotypes of Asian Americans, they surely shed new light on him. For while he may well have been a dedicated activist, substantial evidence shows he also was an FBI informant. Although his full role and motives are not yet known, Richard Aoki was undoubtedly more complex than his fellow activists knew. **SFBG**

Seth Rosenfeld is a San Francisco writer.

THE CASE FOR REINSTATING MIRKARIMI

CONT>>

ity in a contested race. The state Constitution provides an excellent remedy for replacing an elected official who has lost the confidence of the voting public; it's called the recall. With a fraction of the effort that's been spent on this case, people who feel Mirkarimi should no longer serve as sheriff could have collected signatures and forced an election.

The City Charter gives the mayor extraordinary authority — we would say too much authority — to unilaterally suspend an elected official and seek removal. That's a power that should be wielded only in the most extreme cases, with great deference to the will of the voters.

Lee did no investigation before filing official misconduct charges. He based those charges on unsubstantiated claims, most of which were proven false. There's a dangerous precedent here: If Mayor Ed Lee can suspend without pay Sheriff Ross Mirkarimi on such limited evidence, the ability of future mayors to misuse this power could be alarming. And remember: There is nothing in the Charter that allows anyone to suspend or seek removal of the mayor.

3. This case mangles "official misconduct."

There's another dangerous element to this case, and it's not just a legal technicality. The New Year's Eve incident occurred before Mirkarimi took the oath of office; on

that day, he wasn't the sheriff of San Francisco. He was a supervisor.

It's hard to claim he was guilty of "official misconduct" on a day when he had no official duties. A fascinating, but unsigned analysis by somebody who clearly has a strong legal background is posted on the web (rjemirkarimi.blogspot.com). It notes:

"If the Supervisors approve what the Ethics Commission did on August 16, they will be handing a powerful new political weapon to all mayors, present and future. Good mayors may never misuse it, but other mayors might. No longer will such a mayor be limited to examining an opponent's conduct while in office. He will have *carte blanche* and a strong motive to look farther back in time for personal misconduct that occurred before his opponent took office, and to use what he finds to suspend his opponent without pay and remove him from office — all while claiming (as undoubtedly he will) to be engaged in a noble pursuit of truth and justice."

Let's be serious: Do we really want to have this case — this weak case driven more by politics than reason and evidence — set the precedent for the grave step of overriding the voters and removing an elected official?

Any of these three reasons ought to be grounds to vote against the mayor's charges. Together, they make a sound enough case that it's hard to imagine how the supervisors, sitting as a fair and impartial jury, could come to any conclusion other than returning Mirkarimi to office. **SFBG**

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It's been a while since crimes committed by the CIA and FBI have been exposed. It may be a longer time until crimes being committed today are known, because everything now is considered a "national security" secret and whistle blowing by government employees is outlawed.

Today, there are a few people targeted by the government and it may be difficult to know why. They suffer greatly while in the midst of their fellow citizens and the causes of their pain are invisible to others. Nightly microwave or other electromagnetic bombardments are used to deprive them of sleep. Tiny implanted radio frequency ID microchips are used as homing devices for this purpose. When the sleep deprivation is temporarily stopped, your deep sleep reaction enables them to approach you, chemically render you unconscious and do things to you. Combined with tampering with food and medicines, life can be made very unpleasant. They'll enter your dwelling, routinely steal small items and do other little things to make you feel annoyed and violated. The sleep deprivation is a form of torture that impairs judgment and functioning. Pervasive electronic surveillance, interception of mail and phone call plus destruction of documentation are also part of the unseen repression. With computerized control and sensors, the harassment doesn't necessarily require a lot of human hours.

Citizens in any country will never admit that their country has a secret police. Our secret police (FBI & CIA) is not as pervasive as those of other countries. Right now it only hostilely surveils (harasses) a few lone dissidents, critics, or eccentrics. But this bodes ill for the future of America. Targeted radicals may be slow to recognize what hits them. They'll speak their minds, and then begin to suffer headaches and sleep problems. They may suspect, but not blame the government because they can't visualize the technology used to cause the suffering. But they'll learn to avoid speaking out.

The result will be a subtle climate of fear, an acceptance of injustice, as America moves towards fascism. The intelligence community is a hidden power in America. The public naively trusts these agencies to obey the law and hopes the press will expose wrongdoing. But many people in government and media are subconsciously afraid of being attacked themselves.

"National security" is the excuse for the secrecy; hiding criminal acts is the reason for it. Congressional oversight is a joke. Legislators on intelligence committees just wait to be lied to.

Real terrorists are rare to nonexistent in this country, so government agents have to make themselves feel busy experimenting on someone they don't like.

Despotism can have a long incubation period, but the U.S. is infected. It starts with a small number of loners being attacked. Later, the dissidents who are America's conscience will increasingly be destroyed. Find out about the book.

The Great Repression

Edward S. Jimison
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QUALIFYING MIRKARIMI'S JURY

The San Francisco Board of Supervisors formally received the official misconduct case against suspended Sheriff Ross Mirkarimi Sept. 18, starting the clock on the 30-day deadline that the City Charter provides for the board to take action. Board President David Chiu announced a special meeting to consider the case on Oct. 9 at 2pm. The schedule the board had previously agreed to includes a 10-minute presentation by the Ethics Commission, 20 minutes by representatives of Mayor Ed Lee (who brought the case), 20 minutes by Mirkarimi's side, a five-minute rebuttal by Lee, public comment (which could last for hours), and then deliberation by supervisors.

The drama-before-the-drama will involve what in court would be called jury selection — Mirkarimi's lawyers want to see if any supervisors should be disqualified from voting.

It's a critical point: It would take at least nine of the 11 supervisors to remove the sheriff, and that number doesn't change if some are ineligible to vote. So every recusal is, in effect, a vote to save Mirkarimi's job.

And it's an open question whether some supervisors should recuse themselves. They're supposed to be unbiased jurors, and if any of them have discussed the case with the mayor in advance, they might be forced to sit this one out.

Mayor Ed Lee was asked on the witness stand whether he spoke with any supervisors about removing Mirkarimi, and he denied it. But Building Inspection Commissioner Debra Walker said her longtime friend and political ally Sup. Christina Olague told her Lee



PHOTO BY JUSTIN SULLIVAN/GETTY IMAGES

% OCCUPY IS EVERYWHERE

On the anniversary of Occupy Wall Street, Occupy San Francisco also celebrated its birthday — not with the massive demonstrations and encampments of 2011 but with a recognition that Occupy has evolved into a different, and possibly more effective, movement.

Demonstrations throughout the day Sept. 17, focusing on a variety of topics, converged at 5pm at 555 California, Bank of America's West Coast headquarters. A lively march of about 600 became a street festival down the block as protesters stopped for a circus of birthday activities. In one corner, people saddled by debt wrote notes about their creditors, explained their situations to the crowd, and dropped the paper into a trash can for a symbolic burning. One person burned cash. "Hell no, we won't pay," the crowd chanted.

A few feet over, protesters painted the street with a bright yellow sun declaring "democracy not debt." Volunteers then fed a free meal to the hundreds in attendance and wheeled in a video screen to watch some recaps of the year's best moments. Around 8pm, the activists left, as peacefully as they had come.

In the darkness, a few hundred headed east on Market. When they arrived in Justin Herman Plaza

— or Bradley Manning Plaza, as Occupy SF has christened it, in honor of the whistle blowing soldier — a few police stood guard around the perimeter. Undeterred, protesters walked in, and shouts of "happy birthday" gave way to "welcome home."

Last fall, Occupy SF could basically be found here. After a series of police raids, the camp was no more — but the movement spread. Now, Occupy SF is all over the place.

We count at least 13 Occupy-related or Occupy-inspired groups in San Francisco, from Occupy Bernal, that has saved homes and stopped foreclosures, to a free food bank in the Mission. Those groups may not be as loud or visible, but they're making change, every day.

The birthday party continued with a night of music. Five tents were pitched, sleeping bags were brought out. Police vehicles carrying truckloads of barricades drove by, but police told protesters they would have to leave the park by 6am, the hour the park opens.

Thirty or 40 spent the night. In the morning police came back. As ukulele and drums continued to play, tents were dutifully broken down. A few went back to sleep. (Yael Chanoff)

had sought her input on the decision. Confronted by journalists, Olague denied the charge but said, "I may have to recuse myself from voting on this."

Another possible recusal from the vote would be Sup. Eric Mar, who just happened to be called as a juror in

Mirkarimi's criminal case — and thus could have been exposed to prejudicial evidence — before those charges were settled with a plea bargain. There have also been rumors that Board

President David Chiu spoke with Lee about Mirkarimi at some point.

Last month, Mirkarimi lawyer David Waggoner told the board that he wanted each supervisor to declare whether he or she has spoken with anyone about Mirkarimi, but the legal team is proceeding cautiously, wary of offending the supervisors who will now decide the

fate of their former colleague.

"We're going to respectfully ask each member of the board to state under oath who they've talked to about the case," Waggoner told us.

Normally, jurors would be extensively questioned during the voir dire process, and those who had served on an elected body with a defendant for years would almost certainly be removed from the jury pool, which seems to have been the case with Mar's disqualification on the criminal case. But that's just one more example of how this unprecedented process is anything but normal, with city officials basically making up the rules as they go along. (Steven T. Jones)



ROSS MIRKARIMI
PHOTO BY MIKE KOZMIN
SF NEWSPAPER CO.

FEINSTEIN SCREWS BREED

Candidates in the District 5 supervisorial race, where one recent poll showed almost half of voters undecided about a field of imperfect candidates to represent the city's most progressive district, have been sharpening their attacks on one another — and learning lessons about hardball politics.

Christina Olague, the incumbent appointed by Mayor Ed Lee earlier this year, has been taking flak in recent debates from competitors who are highlighting the schism between her progressive history and her more conservative recent votes and alliances. That gulf was what caused Matt Gonzalez to pull his endorsement of Olague this summer and give it to Julian Davis.

London Breed has now suffered a similar setback: US Senator Dianne Feinstein revoked her endorsement of Breed following colorful comments the candidate made to Fog City Journal, which were repeated in the San Francisco Chronicle, blasting her one-time patron Willie Brown.

Breed, whose politics have been to the right of the district, seemed to be trying to assert her independence and may have gone a bit overboard is proclaiming that she didn't "give a fuck about Willie Brown."

Sources say Brown has been in payback mode ever since, urging Feinstein and others to stop supporting Breed. Neither Brown nor Feinstein returned our calls, but Breed confirmed that she was told the senator was "concerned" about that published comment. And we know that Feinstein never called Breed to discuss the article, her comments or the fact that, perhaps at the behest of Brown, she was yanking her support.

On the record, Breed was contrite when we spoke with her and reluctant to say anything bad about Brown or Feinstein, except to offer us the vague, "There are a lot of people who respect and like me, and they don't like what they see happening." (Steven T. Jones)



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CRITICAL MASS AT 20

The movement changed the rules in cities all over the world — and almost, almost, took the Bay Bridge

BY STEVEN T. JONES
steve@sfbg.com

I was in Zeitgeist on a Friday summer evening, at a planning meeting for the 20th anniversary of Critical Mass, when I first heard about the idea of kicking off the celebration week with a renegade bicycle ride over the Bay Bridge.

The people who first shook up the city's commute two decades ago were going to take the idea of seizing space from cars a step further — and fulfill a longtime cyclist fantasy. They were going to take the bridge.

Chris Carlsson, the author, activist, and founder of Critical Mass, who has evangelized the concept around the world, reminded me of this super-secret ride last Wednesday when I finally got around to starting my reporting for this story. I was surprised that I'd forgotten about it — but yes, I told him, I still wanted to be there.

"This will galvanize our sense of the week," Carlsson told me, explaining that Critical Mass has always been about "opening up a space for a conversation," whether it's about how urban space is used or who gets to make that decision.

"There is a real necessity to have a place for people to start thinking creatively. That's Critical Mass's enduring contribution, 20 years ago and today."

What started in September 1992 with 48 cyclists pedaling together through San Francisco has become an enduring worldwide phenomenon. On the last Friday of every month, without leaders or direction, this group bike ride simply meanders through the streets, riders smiling and waving at motorists often perplexed at the temporary altera-



tion of traffic laws by a crowd too big to stop or ignore. While views of Critical Mass may differ, the conversation about urban cycling that it started has had an undeniable impact on how people see cities and their power to shape them, placing it high on the list of San Francisco's proudest cultural exports.

Last Friday evening — a week before thousands of people are expected to show up for the 20th anniversary ride Sept. 28 — I rode over to a meeting in the back of the art gallery at 518 Valencia, the welcome center for the week. The first international arrivals were there: four Europeans who flew to Mexico City, where most of them built tall bikes to cycle up to San Francisco for the anniversary ride, arriving last week after a four-month trek.

They were veterans of Critical Mass events all over Europe, which borrowed the concept from the Bay Area, and they were happy to be going back to its core.

Andrea Maccarone is a 31-year-old Italian who lives in Paris when he isn't bike touring, which he does quite a bit, last year riding to consecutive Critical Mass events in Paris, Toulouse, Rome, and Madrid. "It began here and spread every-

where," he said. "A lot of my lifestyle — I've been a bike messenger and worked in bike kitchens — is based on what started here."

His French girlfriend, Marie Huijbregts, described a cultural happening that began when she was 8 years old. "It's a political movement of cyclists to release the streets from the cars," the 28-year-old told me. "It's environmental, do-it-yourself, and a great way to meet people."

She said she wanted to be here "because it's supposed to be the biggest one and all the world was invited. It's symbolic and I wanted to be a part of it."

Carlsson has watched the event he helped popularize spread to hundreds of cities around the world, from the *Bicicletada* in Sao Paulo to the *Cyklojízda* in Prague. He loves to see young people who have been energized by Critical Mass and the larger renegade cyclist movement that grew up around it — from DIY bicycle kitchens and art bikes to creative political actions that seize public spaces — "who dream of San Francisco with stars in their eyes."

But he often feels like we're the "hole in the donut" of this international urban cycling movement, unable to retain the same inten-

tion and energy that it had when Carlsson, Jim Swanson, and a group of their bike messenger and anarchist cyclist friends conceived of the idea (originally called Commute Clot) in the Market Street office of a zine called Processed World.

Carlsson still hears the stories from people whose lives were changed by Critical Mass. But it was only in the last year or so, as the 20th anniversary approached, that he started regularly riding Critical Mass again, with a new generation of participants often drawn by confrontational yahoosism, riding well-trod routes and rejecting efforts to suggest destinations as counter to its leaderless ethos.

"It's extremely predictable now and I'm sick of it," Carlsson admitted to me, a less diplomatic version of what he wrote in the introduction to the newly released book of essays he edited, *Shift Happens: Critical Mass at 20*, writing that the "euphoria of cooperative, joyful reinhabitation of urban space is hard to sustain after a while."

Yet that powerful central idea is still there, and it remains as relevant as ever in cities dominated by fast-moving cars. People working together to create "an organized

coincidence" can still change the rules of the road, opening up all kinds of new possibilities.

"It is an unpredictable space and you never know what's going to happen," Carlsson told me. That's true of the history of Critical Mass around the world — with its storied clashes with cops and motorists, and its glorious convergences and joyful infectiousness — and it was true of our quest to take the Bay Bridge the next day.

TO THE BRIDGE

We weren't just being daredevils. The idea of fighting for a freeway lane against six lanes of fast-moving cars, drivers distracted by that epic view of San Francisco, was conceived by Carlsson as a political statement protesting current plans to rebuild the Bay Bridge with a bike lane going only from Oakland to Treasure Island, leaving out that final 2.5-mile stretch into The City.

And for years, the Bay Bridge had been out there as a symbol of where bikes couldn't go — and in dozens of demonstrations, riders have sought to make it up those ramps, particularly during the Bikes Not Bombs rides protesting the US invasion of Iraq, only to be blocked

by police.

Carlsson handed out flyers headlined "A Bay Bridge for Everyone," harking back to the early pre-Internet "xerocracy" that used flyers to promote Critical Mass ideas or suggest routes. A local historian, Carlsson included photos and descriptions of the Bay Bridge with three lanes of cars in each direction on the top deck, back when the lower deck had trains.

Why couldn't we have one lane back for bikes? Well, it's actually under consideration — sort of.

The idea of creating a bicycle/pedestrian lane on the western span is the subject of an ongoing \$1.6 million study by Caltrans and the Bay Area Toll Authority, which are looking at attaching paths to the sides of the bridge. That would likely require replacing the decks on the bridge with a lighter new surface to compensate for the added weight, all at a cost of up to \$1 billion.

Carlsson thinks that's ridiculous overkill, and probably intended to scuttle the idea (or else put the blame on bicyclists for the cost of resurfacing the bridge). "For five grand, in three hours it could be done," he said, arguing that all

cyclists need is a lane, a protective barrier, perhaps a lowering of the speed limit — oh, and the political will to recognize that we have as much right to this roadway as motorists.

"It is a sad commentary on the nature of our government that the only way the state transit agency will take bicycling seriously as everyday transportation is when pressured by demonstrations and organized public demands," Carlsson wrote on the flyer. "Why don't they take the lead in opening space for cycling instead of doing everything to obstruct, deny, and prevent cycling?"

Even getting to Treasure Island for a bike ride isn't easy for the car-free, Muni only allows two bikes at a time on its 108 bus, so Carlsson borrowed a van to shuttle almost 20 of us out there in multiple trips. Among the crew were the group that rode up from Mexico City, a Peruvian, and many regular local Critical Mass riders, including Bike Cavalry founder Paul Jordan and LisaRuth Elliott, a 10-year Critical Mass rider who helped edit *Shift Happens* and coordinate volunteers for the anniversary week, along

with a couple of its very early adherents: Hugh D'Andrade and Glenn Bachmann.

"Nobody knew what we were doing," Bachmann said of that first ride. "We didn't know what was going to happen. But displacing cars left us this intense euphoria."

Elliott said she was drawn to Critical Mass shortly after she got into urban cycling, attracted by the sense of community that had developed around her transportation choice. She was later inspired to visit Paris and Marseille and other cities that adopted Critical Mass rides.

"They have taken charge and are leading their movements to better bicyclable cities. It's an adaptable idea," she told me as we prepared to load our bikes on the van bound for Treasure Island.

Once we were out there, we gathered for a picnic on the beach in Cooper Cove, where we got some

CONTINUES ON PAGE 12 >>

CELEBRATE 20 YEARS OF CRITICAL MASS

WEDNESDAY 26

East Bay Ride, meet at West Oakland BART station, 11:45am. Ride along the east shore of the bay to the Rosie the Riveter monument in Richmond.

NOIZ Ride, McKinley statue on the Panhandle at Baker Street, noon. Bring food, drink, and layers for a several hour, non-strenuous ride featuring three live bands. **Shift Happens** book release party and discussion, Main SF Library, Latino-Hispanic Room, 100 Larkin St, 5:45 p.m. Discuss Critical Mass and this new book with its writers.

Book release concert, Great American Music Hall, 859 O'Farrell, SF, \$15, 8pm. Featuring Seaweed Sway, Aaron Glass and Friends, and Kelly McFarling

THURSDAY 27

Mosquito Abatement Ride, Meeting place TBA near 16th & Valencia, SF, 11am. One-hour rides with a cycling city contractor. **NYC Critical Mass discussion and video**, 518 Valencia, SF, 2pm. Hosted by Times Up

New York City.

Bike Polo, Jose Coronado Playground, 21st and Shotwell, SF, 7-9pm. Play with locals and visitors, share a beer.

Bikes, Bands, and Brew: CM's 20th Bday party, CELLspace, 2050 Bryant, 7pm, \$10-20. Bike cultural offerings and music by Grass Widow, Apogee Sound Club, The Rabbits, and Future Twin.

FRIDAY 28

20th Anniversary Critical Mass Ride, Justin "Pee Wee" Herman Plaza, Market and Embarcadero, SF, 6pm

Vintage Bicycle Film Festival, Oddball Films, 275 Capp, SF, \$10.

SATURDAY 29

International Critical Mass Symposium, California Institute of Integral Studies, 1453 Mission, Rooms 303/304, 5-8pm. Event will include an open mic and CM20 Anniversary Week photo contest at 7pm

SUNDAY 30

Farewell Bike Ride and Party, 1pm departure from 518 Valencia, 2pm at Ocean Beach. Bring food and drink to share with your new friends and listen to bands on Rock the Bike's pedal-powered stage. **SFBG**

For more events and details, visit www.sfcriticalmass.org



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Cindy Sherman, Untitled Film Still #17 (detail), 1978. The Museum of Modern Art, New York, Grace M. Mayer Fund; © 2012 Cindy Sherman

CONT.

sobering news from David Wedding Dress, who talked us through the ride and was going to be trailing our crew in his Mercedes as a safety measure.

"Prepare to be in jail until Monday morning," he told us. There were also the high winds and dangerous gaps to contend with, offering a bleak prognosis.

A veteran radical activist and bicyclist, Dress has ridden the bridge before and been arrested most times, and he didn't share Carlsson's view that we were most likely to get away with it. When Carlsson arrived, he tried to shore up our spirits, saying we'd probably be okay if we maintained the element of surprise.

"We have a right to do this and make that point," Carlsson said.

Elliott, who was already a wobbler going in, decided not to ride, but 16 of us decided to do it anyway, feeling nervous but excited. When a CHP patrol pulled over a car near our spot and it turned into an hour-long arrest and towing ordeal, which we were forced to wait out, we had plenty of time to think about what we were doing.

As D'Andrade told me as we waited to ride up to the bridge entrance, "What feels to me like the early days of Critical Mass is how scary this is."

THE EARLY DAYS

In the beginning, the Critical Mass activists say their battle for space was a safety issue infused with a political message, delivered with a smile derived from the joyous new discovery that riding with friends made it much easier. San Francisco streets were designed for automobiles, and to a lesser extent public transit, with cycling relegated to the bike messengers and a few renegades seen by most as simply refusing to grow up.

Even the nascent San Francisco Bicycle Coalition of that era — which grew in numbers and power on a similar trajectory as Critical Mass, despite its policy of maintaining a defensible distance from that outlaw event — was initially dominated by the philosophy that urban cyclists should ride quickly with car traffic and didn't need separate lanes.

"That's what I like to remind people is how scary bicycling was in San Francisco in the early '90s," D'Andrade said.

I first encountered Critical Mass in 2001 when I was the news editor for the Sacramento News & Review,

and Berkeley resident Jason Meggs brought the movement into automobile-centric Sacramento. My reporters and I covered those early rides, which were met with a harsh crackdown by police, who often cited every minor traffic violation.

"THAT'S WHAT I LIKE TO REMIND PEOPLE IS HOW SCARY BICYCLING WAS IN SAN FRANCISCO IN THE EARLY '90S"

HUGH D'ANDRADE

But Meggs was committed to the concept, as he wrote in his *Shift Happens!* essay entitled, "The Johnny Appleseed of Critical Mass," a role he has played over the last 19 years. "Critical Mass made me a video activist and filmmaker; it sent me to jail and then to law school, and again to graduate school for healthy cities. It provided us the space to build a vibrant bicycle culture, and to feel free and alive in cities that otherwise felt hostile, caustic, and alien," he wrote.

Meggs calculates that he's been arrested more than 20 times and received more than 100 traffic tickets during Critical Mass events, beginning with the Berkeley Critical Mass that he started in March of 1993, in part to protest plans to widen I-80.

"Those early rides were legendary — moment to moment ecstatic joy and street theater," he remembered.

"The combination of bike activists and freeway fighters with anarcho-environmentalists on wheels was a combination that couldn't be beat. Like a news-caster once said of Critical Mass, back then we were drunk with power."

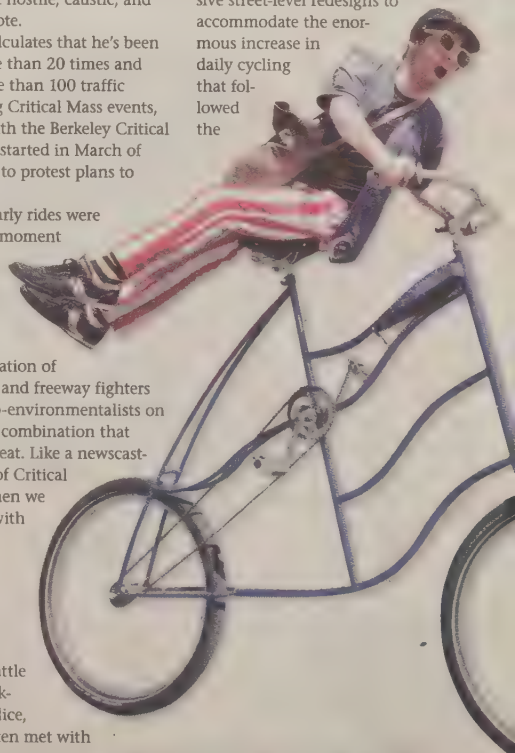
Yet in almost city where it's sprouted, Critical Mass has had to battle through crackdowns by police, which are often met with

greater determination by the cycling community. San Francisco fought through a showdown with Mayor Willie Brown in 1997, when his threats to shut Critical Mass down turned out thousands of cyclists for the next ride.

In 2007, the San Francisco Chronicle sensationalized a conflict between a motorist and Critical Mass, beginning a media campaign that led Mayor Gavin Newsom to order a heavy police presence on subsequent rides — a show of force, but one without any apparent plan or directive — again increasing number of cyclists.

Each time, San Francisco city officials were forced to accept the inevitability of Critical Mass, opting to avoid the route of the harsh, sustained, and costly crackdowns employed in New York City, whose police and city officials essentially went to war with Critical Mass in 2004 and have all-but destroyed it. Portland has also had a tumultuous relationship with its Critical Mass, with police there essentially shutting it down.

Yet Carlsson noted in his *Shift Happens* essay that the bicycle activism that formed along with those rides still prevailed: "Both cities — not coincidentally I think — have implemented extensive and intensive street-level redesigns to accommodate the enormous increase in daily cycling that followed the



AN EVENING WITH DANNY LYON

FRIDAY, SEPTEMBER 11

KORET AUDITORIUM

7 PM

Danny Lyon will discuss his 50 year career as a photographer and filmmaker in conversation with John Cox, chief curator and curator of photography, FAMSF, and Lisa Buckner, assistant curator of photography, SFMOMA. Book signing to follow.

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rapid growth and ultimate repression of their Critical Mass rides."

San Francisco has seen an even greater explosion in the number of cyclists on the roadways, so many that spontaneous "mini-Masses" of cyclists form up during the daily commutes on Market Street and elsewhere. But despite the near-universal City Hall support for cycling here, and the SFBC's status as one of the city's largest grassroots political advocacy organizations, Carlsson said San Francisco's cyclists still lack the infrastructure and policies needed to safely get around the city.

That's one reason why the challenge of Critical Mass is still relevant, he said, and one reason why we were determined to ride our bikes into San Francisco on the Bay Bridge.

ANOTHER DAY

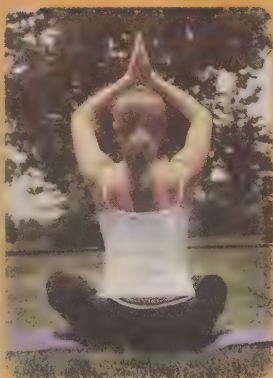
The cops left a little before 6pm, so we massed up and headed for the Bay Bridge, pedaling single-file up a long hill. Soon, the long western span of the bridge came into view, stretching to the downtown destination that we all hoped to reach without incident or arrest, as we passed a sign reading "Pedestrians and Bicycles Prohibited."

As we crested the hill and dropped down toward the freeway entrance, our pathway seemed clear, with the only real variable being coordinating with Dress in the Mercedes trail car, but Carlsson was on the phone with him and we all assumed that we were about to ride our bikes onto the Bay Bridge.

We were in a fairly tight pack, Maccaroni smiling atop the tall bike that had traveled so far to this point, as we rounded the swooping right turn to the point where even cars make a dangerously quick entrance onto the bridge from a complete stop, merging into loud and dense traffic moving at freeway speeds.

We stopped, looked back for Dress, and he wasn't there. A minute crept by, then another, as cars drove cautiously past us to get onto the freeway, their drivers giving us the same quizzical, confused looks that we'd seen on Critical Mass so many times. Another minute passed, then another, as Carlsson lit one of the road flares that we planned to use as a secondary

CONTINUES ON
PAGE 14 >>



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NEWS



CHRIS CARLSSON AND HUGH D'ANDRADE LOOK FOR THE TARDY TRAIL CAR AS THEY PREPARE TO RIDE ONTO THE BAY BRIDGE.

GUARDIAN PHOTO BY STEVEN T. JONES

CONT>>

safety measure to the Mercedes.

Then, a CHP patrol car rounded the bend, the officer sternly telling us over his PA system, "Don't even think you're getting on this bridge with those bikes."

So we turned around and began to head back when Dress finally arrived in his Mercedes, presenting a moment of truth. Did we proceed anyway, even though we had been warned and knew the officer had probably radioed in our presence, taking away the element of surprise and increasing our chances of arrest?

There was dissension in ranks and a clear division among those urging opposite courses of action, but Carlsson and others continued to ride away after talking the Dress, who proceeded onto the freeway. Later, Carlsson said he was still game to go at that moment, but tried to be responsive to the collective: "I was not comfortable imposing going on the bridge on everyone."

D'Andrade advocated for going anyway, but most felt it was too risky at that point, siding with Carlsson's argument that it wasn't about getting arrested: "I like to do something and get away."

And so it was decided that we would choose a strategic retreat, some pledging to take the bridge some other day, hopefully with greater numbers. Besides, we all had a big week ahead of us, starting the next day with the first official event of Critical Mass's anniversary week: the Art Bike/Freak Bike Ride and BBQ.

We gathered the next afternoon on the waterfront under sunny blue skies, our aborted bike crew increased in size 10-fold, joined by underground DIY bike crews from San Francisco's own Cyclecide to the Black Label crews from Minneapolis, Oakland, and Los Angeles, infusing

the ride with a countercultural edge.

Urban bike culture is now vast and varied — from the eco-warriors and urban thinkers to wage slaves and renegade tinkers — and they've all found a regular home in Critical Mass. "Twenty years on, people are kinda nostalgic about it, even if they don't ride in it or think it's a good idea," an activist name rRez told me during that beautiful Sunday ride, the one we were able to take because we weren't in jail.

Carlsson told me on the ride that he was at peace with our failed

"IN A MODERN CAPITALIST SOCIETY, THE ROADS ARE THE LIFEblood, AND IF YOU BLOCK THEM, YOU'RE A THREAT."

CHRIS CARLSSON

mission of the day before, a sign that being radical isn't the same thing as being reckless. "That was a good strategic retreat moment. It's very adult," he said. "It was a good experience for all of us, and nothing bad happened and nobody is in jail."

In a way, that's the essence of Critical Mass. It isn't pure anarchy, and it's not about fighting with the cops or the motorists, something Carlsson sees as straying from its original intent. It's a joyful gathering, an exercise in the power of people who are willing to challenge the status quo and take well-considered risks to create a society of their choosing.

"In a modern capitalist society, the roads are the lifeblood," Carlsson said, "and if you block them, you're a threat." **WFO**

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8-8:45pm | Mint Plaza

Niagara Falling by Flyaway Productions and Dancers'
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8:30-9pm & 9:30-10pm | West wall of Renoir Hotel
(7th St. @ Market)

SATURDAY, SEPTEMBER 29TH

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8-8:45pm | Mint Plaza

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HERBWISE

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NARC FETISH

BY CAITLIN DONOHUE
caitlin@sfbg.com

HERBWISE I'll be honest with you,
after last week's Herbwise interview
with Peace and Freedom Party
presidential candidate/everything
to everyone person Roseanne Barr, I
feel like anything I write this week
is going to be a sad, sorry after

party. Kind of
like me in my
cubicle right
now, nursing
Folsom Street
Fair-inflicted
wounds. Even
my last-min-
ute plans to
get picked up
for blowing
smoke in public
— purely for
the benefit of
this column,
of course — were foiled when I
couldn't figure out who the real pigs
were at the Fair. Damn you, accurate
latex replicas!

Thank goodness there is plenty
of stupid celebrity cannabis news to
tide us over.

BLAZED THIS WAY

Lady Gaga rifled through a
pile of presents tossed onstage
at her September 18 concert at
Amsterdam's Ziggo Dome, sniffed a
bunch of tobacco cigarettes, finally
found a cellophane-wrapped, bread
stick-sized joint, and sparked it in
front of the crowd.

She's already on record about
smoking weed to aide her songwrit-
ing creativity, which may explain
the surfeit of 420-themed presents
in the mountain of swag that had
been flung at her by fans. She took
a high-shine to a white belly shirt
with two cannabis leaves printed
over the breasts, and ditched her
studded black mini-dress to change
into the shirt, baring some awk-
wardly rolled-down fishnets.

Yes folks, she's smoking openly,
a move unfortunately timed simul-
taneously with a rather impressive
pre-tour weight gain. Awkward
"munchies" jokes, deploy.

A BRIEF BREAK FROM THE TABLOIDS

But perhaps Gaga was just try-
ing to bring attention to a recent
mega-breakthrough in the world of
medical research. Scientists at our

very own California Pacific Medical
Center have found evidence in lab
and animal tests that the cannabis
chemical compound cannabidiol
can effectively impair ID-1, the gene
that causes cancer to spread.

The pair of docs that made the
discovery want to make it clear that
the amount of cannabidiol needed for
these positive effects are so vast they

can't be effec-
tively obtained
by smoking, but
nevertheless,
the discovery
does bode well
for more weed
research in
oncology.

... AND WE'RE BACK

Fiona Apple faces
up to 10 years in
jail on a felony

charge after her tour bus was pulled
over in the famously-anti-drug town
of Sierra Blanca, Texas and drug dogs
reportedly found four grams of hash-
ish in her possession. Sierra Blanca
cops have also caught Snoop Dogg
and Willie Nelson holding.

The "Criminal" singer had to
spend the night in jail and postpone
her Austin concert, saving her some-
what abstract tirade against the cops
that locked her up until Houston. She
said she has "encoded" some informa-
tion about potentially illegal actions
performed by her arresting officers,
which she'll hold to herself unless
they want to get "fucking famous"

Classily, one of said officers has
responded in a letter sent to TMZ.
Gary "Rusty" Fleming, jowly infor-
mation officer for the Hudspeth
County sheriff's office (and creator of
a grisly, fear-mongering drug
war documentary *Silver or Lead*, the
website of which proudly lists kudos
from Department of Homeland
Security deportation officers) called
Apple "honey," before the insults
began: "I'm already more famous
than you, I don't need your help.
However, it would appear that you
need mine." He concluded that she
should just "shut up and sing."

Which brings to mind a man I
saw at the fair this weekend dressed
as a narcotic agent. At the time, I
couldn't imagine a less arousing
thing to base sexual fantasies on,
but now I totally get it: being a narc
might just be the most perverted
thing ever. **SFBG**



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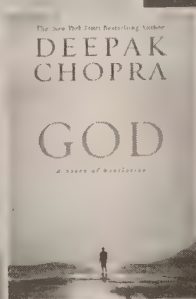
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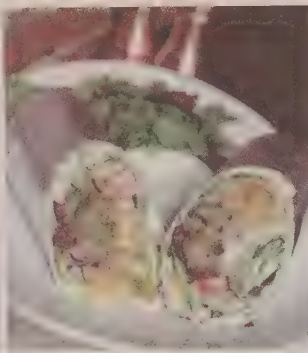
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IN FiDi, A TURKISH GEM

BY VIRGINIA MILLER
virginia@sfbg.com

APPETITE With the Guardian's recent move to the Financial District, I've frequented downtown haunts, returning to old favorites, discovering new gems. Humble, tiny spaces like La Fusion (475 Pine, SF. www.lafusion-sf.com) delight with Peruvian-influenced Nuevo Latino dishes, including rotisserie chicken and warm bread salad, vivid ceviches, cinnamon-clove inflected sangria, and fried empanadas dipped in huacatay sauce and piquillo pepper aioli. However, the biggest standout of new FiDi dining spots has been an upscale Turkish restaurant, Machka.

Walking up to Machka, directly across from the Transamerica Building behind a line of motorcycle and Vespa parking, you feel as if you've stumbled upon a chic cafe in Rome. In fact, Machka is Turkish, with a brick-walled dining room with massive chandelier, whose lighting casting an appealing glow on fellow diners, while a flat screen plays classic Turkish films, like *Kirik Plak* (1959), visible through a glass wall from inside the restaurant.

Machka was just opened in July by lawyer Farshad Owji and his wife Sibel. The chef is Reynol Martinez, who served those delightful duck confit tacos and some of SF's best fish tacos at Potrero Hill hidden gem, Papito. (He also cooked at Globe, Aperto, and Epic Roasthouse.) Service is one of Machka's strong suits, including the professionally engaging warmth of Jessica — who was a server at Nopa — or Gulhan, who recently moved here from Turkey, his gracious hospitality setting a familial tone. P.S. he's also an inspiring reader of Turkish coffee grounds.

Starting with the SF standard — locally sourced, mostly organic ingredients — one journeys to Turkey in rare form. Although there have long been hole-in-the-wall treasures like A La Turca in the Tenderloin or the Mission's mid-range Tuba, the Turkish list has been short. Machka fills a gap, faring well with both traditional and creative Turkish. In the meze-starter realm, pistachio-crusted goat cheese (\$11) is easy to lap up. Spread the subtle, soft cheese, crunchy with pistachios, over toasts, sweet and savory with caramelized onions, golden raisins and wildflower honey. There's only a handful of lamb tartare dishes in town (Gitane's being one of the best), and Machka's version (\$13) is brightly gratifying, tossed in mint, grainy mustard and argan oil, with haricot verts.

Tender, grilled octopus (\$13) is mixed with chick-peas and celery, doused in lemon and olive oil — it's a delicate smattering of celery leaves that adds a garden-

fresh aspect to my favorite invertebrate. Blue cheese and chorizo-stuffed dates (\$9) are a crowd-pleaser, particularly wrapped in pastirma (Armenian cured beef) in a sherry wine-mustard vinaigrette. The only missteps seemed to be a bowl of fava beans (\$10) which sounded like the ideal veggie dish, mixed with English peas, snap peas, cilantro, mint, sumac in lemon and a smoked paprika vinaigrette, but was surprisingly bland. A traditional fattoush salad (\$11) was likewise humdrum, a mere couple tomatoes, cucumbers and pita crisps unable to bring the greens to life.

On the entree side, I crave the durum (flatbread) wrap (\$12) to-go when I don't have time sit down and savor the restaurant's soothing setting. I love the falafel wrap (also available as a \$9 starter), laced with cacik (light, seasoned yogurt), pickled cucumber, lettuce, grilled red onions, bell peppers, cherry tomatoes, and tahini sauce. The elements weave together into the ideal wrap: fresh, textured, filling — also available with chicken, lamb or beef. Speaking of lamb, Machka does it right: as a burger (\$15), curry-marinated in a kebab over rice pilaf (one skewer \$13, two \$26), or in my top choice, a marinated ground beef and lamb sausage, the adana kebab.

Chef Martinez displays vision in entrees like a seared branzino (\$25). The flaky fish is interspersed with roasted fennel and cherry tomatoes, which taste like another glorious fruit altogether — sweet, sour, fantastic — roasted in a balsamic pomegranate reduction. It's an elegant entree that takes an unexpected turn with the tomatoes.

The wine list (\$9 for a five ounce glass, \$14 for eight ounce) includes interesting Turkish wines, like an acidic, zippy 2010 Kavaklidere Cankaya Emir from Ankara, and from the same producer, a balanced, fruity red: 2011 Kavaklidere Yakut Okuzgozu. Another wine that worked well with starters was a tropical fruit-laden 2011 Pinot Gris from New Zealand, The Ned.

You couldn't do better than a dessert of kunefe (or kanafeh, an Arab cheese crusted in shredded pastry, often phyllo dough — Jannah in the Western Addition also makes a beauty of a version). Soft, white cheese oozes from crisp, shredded phyllo soaked in honey and rosewater syrup, a finish sweet and satisfying as the overall experience in this latest Turkish respite. **SBFG**

MACHKA

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ROLL WITH IT

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS They said it would smell like a hamster cage. And it did, but we persevered. Our instructions were to go all the way to the back of the restaurant — past the cash register and past the kitchen, where there was another, much pleasanter room that did not smell like a hamster cage. And it didn't.

It was a whole, secret, new favorite restaurant back there. With couches, plants, and wooden chairs with heart cutouts in the back. The floor was concreted river stones; small, pretty, shiny ones that I thoroughly enjoyed both walking on and looking at.

Hedgehog said it felt like a former Home and Garden Center, which was probably a pretty good guess. We sat at the table closest to the bookshelves, and she picked something out to read while we waited for our vermicelli.

My Milk Toof, by someone with a good sense of humor and a lot of time on her hands. She poses and photographs two kinda cute "baby teeth" named Ickle and Lardie into a comic strip. Now, I'm not a book reviewer, but Hedgehog was still reading their little tiny adventures, often out loud, even after our vermicelli bowls were served. So...

CHEAP SPORTS

BY HEDGEHOG

Since I was going to be watching Chicken Farmer third-string quarterbacking Sunday morning and be at Candlestick for the 49ers home opener Sunday afternoon, I really wanted to write about baseball.

Unfortunately, none of the baseball players I tweeted questions to got back to me. Which is a shame, because I really did want to know Brandon McCarthy's favorite restaurant and Omar Vizquel's views on same-sex marriage.

Even though I wasn't going to say anything about football, I will say this: Chicken Farmer's team was short a player and had no subs the entire game and they still won by one point! Of course, I didn't know what the score was until we were walking back to the car, but even when I thought they had lost, I could tell it was a real good game.

Also: there are more assholes per square foot attending professional football games than there are at

professional baseball games. Even at the \$2 A's games. But watching football live is enjoyable (excepting for all the other people doing it, too) and it was only partially humiliating to walk around the parking lot for three hours beforehand, stumping for donations for the Children's Book Project with a Dr. Seuss hat on.

Moving on to more important matters: I am pleased to report that the Mission Playground reopened last weekend, all but the pool (which they say will be ready in December — perfect timing, since it's an outdoor jobbie). I am not pleased to report that the food trucks promised to be in attendance in the adverts were gone by 2pm, when Earl Butter and I finally made our collective way over there. In addition to the kiddie areas, there is an artificial turf soccer field, two tennis courts, and a basketball court. So now you know where to find us.

There, or the Mission Rec Center, which has free racquetball and ping pong, and where there is a women's boxing class I wish I could take being taught by an Olympic lady boxer. Boxerette? Boxer ladyperson.

Cheap Eats, cont.

Pugilista, I believe, is the word she was looking for.

Our vermicelli bowls, lemongrass chicken for her and grilled pork for me, were top-notch 'uns, with plenty of crisp lettuce, carrots, red onion, basil, cilantro, and peanuts drenched in a red-peppery fish sauce dressing. Oh, and one sliver of not-hot jalapeno.

Oh, and the meat was delicious. Juicy and just perfect.

Mysteriously, we had also ordered an order of spring rolls. Maybe because we were too hungry when we first came in. But the thing is, the spring rolls are essentially the contents of the vermicelli bowls, only wrapped in rice paper. Equally excellent, but redundant.

They also have banh mi and noodle soups. Awesome food, nice people, and a really cool place, once you get past the hamster cage. **OFWG**

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AMANDA PALMER AND THE
GRAND THEFT ORCHESTRA
WEDNESDAY/26

WEDNESDAY 9/26

AMANDA PALMER AND
THE GRAND THEFT
ORCHESTRA

Massachusetts singer-songwriter Amanda Palmer has had a busy year. Well, actually she's had a busy career. Palmer is a previous high school thespian, street performer, co-founder of the Dresden Dolls, subject of a coffee table book, half of musical duo Evelyn Evelyn, and a prolific blogger — and she's just getting started. This year alone she's written a song and produced a music video in defense of pubic hair, starred in a Flaming Lips video, released a new solo album, and now she's back on the road. When Palmer decided to fund her second solo album *Theater is Evil* on Kickstarter earlier this year, few would have guessed over \$1 million would pour in, shattering the site's record with more than 24,000 individual donations. It looks like she won't be slowing down any time soon. (Haley Zarembo)

With The Simple Pleasure, Jherik Bischoff, Ronald Reagan
8pm, \$25

Filmore
1805 Geary, SF
(415) 346-3000
www.thefilmore.com

WEDNESDAY 9/26

GHOST PARADE

Over the past six months, San Francisco-based progressive rock band Ghost Parade has steadily revealed its inaugural tracks, including the particularly catchy "Reach," whose chorus features the group's tagline: "we are fast and real." Intense at times and always poetic, Ghost Parade encourages you to get lost in its hard and fast wall of sound while, simultaneously, inviting you into its stories. These musicians are no strangers to Bottom of the Hill, but this time around they're headlining. Come for the



energy, come for the nascent artistic merriment and, if that's not enough, come for vocalist-guitarist Justin Bonifacio's hair. It ranks among the

best in San Francisco. Hands down. (Mia Sullivan)
With Stomacher, Soonest
9pm, \$10
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

WEDNESDAY 9/26

OBITUARY

It may be hard to believe, but pioneering death metal titan Obituary has been grinding out tracks such as "Chopped In Half" and "Turned Inside Out" for more than 25 years now. The Florida based quartet just wrapped up a series of festival shows in Europe, and is now back for its first tour of the US in several years, part of the epic Carnival of Death tour, slaying stages alongside Broken Hope, Decrepit Birth, Jungle Rot, Encrust, and Feast. The band is promising a fan-favorite set, comprised largely of songs off of its first three classic albums, *Slowly We Rot*, *Cause of Death*, and *The End Complete*. (Sean McCourt)
With DJ Rob Metal
6:30pm, \$14-\$18
DNA Lounge, 375 11th St., SF.
(415) 626-1409
www.dnalounge.com

THURSDAY 9/27

"SHOCKTOBERFEST 13:
THE BRIDE OF DEATH"

The Thrillpeddlers have been killing it lately, with endlessly extended runs of Cockettes revivals and a recent hit production of *Marat/Sade*. Now the company is poised to kill it again — live! Onstage! With gruesome gore! — in its annual "Shocktoberfest" production. This year's lucky 13th incarnation includes a classic Grand Guignol one-act (*Coals of Fire* by Fredrick Whitney, which caused a scandal in 1922 Britain); two contemporary world premieres about mad scientists (*The Bride of Death* by Michael Phillis and *The Twisted Pair* by Rob Keefe); and Scrumby Koldewyn's "musical spectacle" *Those Beautiful Ghouls*. And if you think you're safe just sitting in the audience, wait until the uniquely terrifying spook-show finale — if you're not afraid of the dark, you will be! (Cheryl Eddy)
Through Nov. 17
Opens Thu/27, 8pm; runs Thu-Sat, 8pm, \$25-35
Hypnodrome
575 10th St., SF
www.thrillpeddlers.com

FRIDAY 9/28

"ANIMATE YOUR NIGHT:
WHERE IT'S AT-AT"

As part of the Walt Disney Family Museum's new "Animate Your Night" series of after-hours events, tonight's "Where It's AT-AT" party celebrates the opening of a new exhibit, *Between Frames: The Magic Behind Stop Motion Animation*, which looks at the innovative ideas and technical wizardry of the art form that has brought life to a host of magical characters and creations. Among the items party-goers will be able to get a first look at is a classic Gumby figure, the armature of the "Robot Chicken" mascot, and a model of the awesome AT-AT Imperial Walker made by Phil Tippett, as seen in *The Empire Strikes Back*. (McCourt)
7-10pm, \$5-\$10
Walt Disney Family Museum
104 Montgomery, SF
(415) 345-6800
www.waltdisney.org

FRIDAY 9/28

VR

While "on" Vir, I can't decide if I'd rather take mass quantities of psychedelics and, well, gaze at my shoes, or embark on an epic, intergalactic quest with a few of my closest tribesmen. Luckily, these options aren't mutually exclusive. This Oakland-based experimen-



tal noise pop trio originally hails from New Zealand and cites Kiwi post-punk groups Gordons, Bailter Space, and HDU as chief influences. Characterized by driving, tribal beats, sardonic, echoing lyrics, and ample fuzz pedal, Vir's music is, at times, like marching through a lush jungle-like space field and, at other times, like My Bloody Valentine. Could it get much better? (Sullivan)
With Here Come the Saviours, Erik Blood

9:30pm, \$7
Hemlock
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

CONTINUES
ON PAGE 20 >>





SUNDAY 9/30

MARIA MINERVA

Like a '90s TRL countdown as envisioned by Peaking Lights, Maria Minerva's fuzzed-out hypnagogia is the stuff of bygone pop anthems, filtered experimentally and relentlessly through Macbooks, cheap software, and a boatload of filters and effects. Commended by *The Wire* for her contribution to the blossoming meta-pop movement, the elusive Estonian producer strikes a captivating balance between high art and radio trash, traditional top-40 conventions and anarchic nonconformity. Minerva's newly released *Will Happiness Find Me?* might be her most accessibly structured statement



yet, but that doesn't stop her dubby sonic fog from enshrouding everything in its path. Fans of electronic hooliganism everywhere: meet your new pop diva. (Taylor Kaplan)
With Father Finger, Bobby Browser, EpicSauce DJs
8pm, \$12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
rickshawstop.com

MONDAY 10/1

GARBAGE

When it first arrived on the alternative rock scene back in the mid '90s, Garbage could have been some sort of pre-fabricated hit machine, considering its members consisted of some of the biggest producers of the time — Butch Vig, Steve Marker, and Duke Erikson — with ex-Angelfish singer Shirley Manson joining the fold. As fans know, however, it quickly became evident that they were much more than that, a band that coalesced as one and produced some of the most memorable tunes of the era. After a series of hiatuses, the quartet is back with an excellent new album, *Not Your Kind of People*, and a welcome return to the live stage. (McCourt)

With Screaming Females
8pm, \$38-\$48
Warfield
982 Market, SF
(415) 345-0900
www.thewarfieldtheater.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94104; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

CONT>>

SATURDAY 9/29

BALBOA SKATEPARK
OPENING CEREMONY

Shredding (on a skateboard) and shredding (with a guitar) go together like pizza and hot dogs — which, incidentally, there will be a whole lot of at the Balboa



skateboard park opening this week. While skaters grind their newly opened park behind, local thrasher act Haunted By Heroes — a.k.a. the world's youngest rock band — along with the Nerv, and Big Shadows will perform out front. Plus, the free event includes the aforementioned ultimate snack foods, skateboard accessory giveaways, and the Youth DJ Collective with DJ/MC Ace, of Reality Check TV. Make like the ramp locals of *Thrashin'* (1986) and bring your board, check out frenetic live music, munch cheesy pizza, and relive youth, glorious youth. (Emily Savage)

Noon-5pm, free
Balboa Skatepark
San Jose Avenue and Ocean Avenue, SF
Facebook: BalboaSkateparkOpening2012

SATURDAY 9/29

VINTAGE COUTURE BALL

Let's hear it for the grown and sexy. While the rest of us drink beer and chug from flasks in the bathroom, they drink Manhattans (up) and sip from nicer flasks, out in the open because unlike some, the motion only serves to make their surroundings more G&S. Class it up and join their ranks for this weekend's openair fashion gala in the Fillmore — the Vintage Couture Ball (once called the Black Couture Ball) brings Chicago step dancing, a vintage car show, burlesque and swing dancing to SF's jazz district. Most importantly, heed the dress code — everyone's fancy black gowns and suits should make the evening pop. (Caitlin Donohue)

7pm-1am, \$20
Fillmore between Eddy and Geary, SF
(800) 352-4315
www.vintagecoutureball.com

SUNDAY 9/30

HOT WATER MUSIC

It's been an exciting year for post-hardcore. It marks the release of industry pioneer Hot Water Music's first album in nearly a decade and the 19th anniversary since the band's foundation in 1993. In these two decades, the band has broken up and reunited three different times, taking years off to explore side projects and family life. Though it has been touring sporadically since 2008, the Gainesville band's eighth album *Exister* truly marks its triumphant return to the rock scene. The first single off the album, "State of Grace," tackles the issue of the addi-

tives that we ingest every day in our over-processed foods. Whether you care about GMOs or not, you'll want to catch this tour before Hot Water Music disbands again. (Zaremba)
With Dead To Me, Heartsounds
8pm, \$21
Slim's
333 11th St., SF
(415) 255-0333
www.slimspresents.com

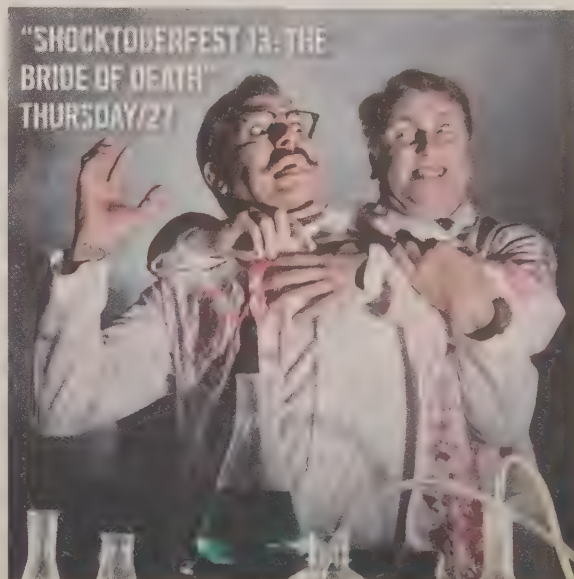
SUNDAY 9/30

BEBEL GILBERTO

New York City and Rio de Janeiro are a potent combination. As proof, we offer you Bebel Gilberto, daughter of famed bossanova boss João Gilberto and international star in her own right. Bebel's 2009 release *All in One*



relies less heavily on the electronic bends and flourishes of her past, its mainly acoustic, gentle guitar strums and chimes behind Brazilian coos. In other words, go to this concert to lower your blood pressure, it will smooth you out. In fact, we'd be hard pressed a better soundtrack to your weekend comedown, or swayfest with that new boo you picked up on last night's dancefloor. (Donohue)
7pm, \$35-70
Herbst Theater
401 Van Ness, SF
www.cityboxoffice.com





BY CAITLIN DONOHUE
caitlin@sfbg.com

THE REAL MCGEE

Twist launched a thousand spray cans,
but who does his gallery art inspire?

STREET ART Gone are the days when Barry McGee, or Twist, or Ray Fong, or whatever alias he happened to be painting under at the time, stalked the San Francisco streets throwing up 3-D screws, Clarion Alley stunners, and his much-admired tags. Nowadays, he exhibits in big-deal gallery shows, like his mid-career retrospective that opened to much fanfare at the Berkeley Art Museum and Pacific Film Archive on August 24.

BAM/PFA devoted a space the size of a downtown parking garage to McGee's works, which have ballooned in size as the years go on. Walls literally bulge with clusters of photos and drawings, a homage to the multifarious chorus of the street. A four-pack of dummies from his show at Pittsburgh's 55th Carnegie International perch on each other's shoulders, the uppermost's arm mechanically waving a spray can. Look, an upended white van! Curator Lawrence Rinder had "no idea" how McGee and his henchmen managed to fit the vehicle into the gallery, as Rinder told a passel of press types at a media preview.

Recently-completed behemoth wall of his patched acid tests in Brooklyn notwithstanding, McGee is the poster child

for decades-old genre of "street artist" — those who may have gotten started on the street, but now focus their creative oeuvre on recreating street art-style works indoors.

You'll never miss the graffiti cultural reference at the retrospective — outside BAM/PFA, tags covered one wall of the museum ("SNITCH" the faker said, tricking me for a moment into thinking that someone had beef with McGee, which would be heresy in these parts) and its glass front doors.

This juxtaposition may be the main thing that keeps McGee's art interesting. Small tropes impregnate the Berkeley retrospective: on one red wall McGee's buffed his own work, then overlaid it with blank speech bubbles. Creation, censure, empty creation — it's the weird feedback loop of his gallery-street life encapsulated.

"I appreciates his early stuff more than the esoteric stuff he's doing today," says muralist Sirron Norris when I call him at his Valencia Street studio to talk about McGee's influence. "That

stuff just goes right over my head."

Norris moved to SF in 1997. Initially a commercial artist, "I was just blown away by the fact that there were cartoons in museums and galleries, and that was because of Barry," he said. "I thought, I can do that." McGee and his partner Margaret Kilgallen were instrumental in Norris' decision to paint his now-signature blue bears and Victorian anti-gentrification Transformer on walls in the Mission and Western Addition. (Catch his most recent, whimsical mega-wall, info in "Murals we love.")

"He was doing something different." Susan Cervantes co-founded Precita Eyes Mural Arts in 1977, and since then has been at the nexus of community mural-making in San Francisco and the Mission. The kind of murals that Precita Eyes sponsors tend to more neighborhood, family-based than McGee's works, which even then smacked of high art potential (or were they high art already? A graduate of the SF Art Institute, the "street artist cum gallery

artist" cliché was never apt in describing McGee.) Cervantes has known him since before he got into street art, and once he started on her neighborhood's walls, she says his influence on other artists was undeniable.

"He showed us another way of seeing the world around us," she tells me in a phone interview. "There's things that have more content in them than just doing your name, or doing different styles of lettering."

Looking around at the murals in the Bay today, the possibilities McGee exposed us to are evident. But I wonder sometimes who is becoming inspired by his gallery works, or those of other "street artists" who have found a way to support themselves in the art world. Are there baby taggers out there who are having their minds blown by this street-gallery mash-up, who see possibilities for the once-and-sometimes-subversive art, not just increased the potential commercial viability?

Well anyway, I sure hope so.

SBFG

BARRY MCGEE

Through Dec. 9, \$9.50 museum admission
Berkeley Art Museum and Pacific Film Archive
2626 Bancroft Way, Berk.
bampfa.berkeley.edu

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ARTS + CULTURE: VISUAL ART

GUARDIAN PHOTOS
BY CAITLIN DONOHUE

STREET ART WE LOVE NOW



TWICK: 23RD AND CAPP

Francisco "Twick" Aquino of the Inner City Phame crew is a legend in this land for his luscious mural works, from big cats prowling Clarion Alley to this Latino street scene, which happens to be one of our favorites in the city right now for its lovingly-rendered paleta carts, flower sellers, and neighborhood feel. It was created through the SF Arts Commission's anti-vandalism Street SmARTS program.
www.startscommission.org

THE WOMENS BUILDING

Well this is a duh. Like the nearby Cesar Chavez Elementary School (825 Shotwell, SF), this is Mission street art par excellence. Right now, the center is amid a major restoration project, so its gem tones are under scaffolding. Throw them some dough if you can to keep the city looking fly.
3543 18th St., SF. (415) 431-1180, www.womensbuilding.org

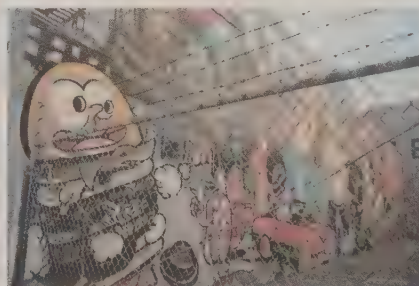
ENDLESS CANVAS' SPECIAL DELIVERY

When an arts enthusiast discovered the abandoned warehouse on the Berkeley land he purchased was being used as a gallery for local taggers, he did the right thing: put the three-story space into the hands of graffiti website Endless Canvas to curate and show to the crowds. The building's still set to be demolished soon, so check out the aerosol beauty this Sunday — it may be your last chance.
Viewing hours: Sun/30, noon-6pm, free. 1350 Fourth St., Berk. www.endlesscanvas.com



SIRRON NORRIS: 18TH AND BRYANT

This fantasy land on the wall of Calumet Photo is the largest one ever painted by the Mission's resident street cartoonist, and judging from a conversation we had with him last week, the undertaking was so vast that superlative will probably stand. Check out the catapulting bears, row houses, and happy cameras and say cheese.
www.sirronnorris.com



STEEL: TEHAMA ALLEY AND NINTH STREET

Hamburger apocalypse! Though this carnal-doozy of a mural is behind a chain-link fence, that only adds to its back alley allure. Steel happens to be the art director at hat kings Goorin Bros., whose corporate offices back onto this gem.
www.sleazyinchessy.com

PRECITAEYES VISITOR'S CENTER

To get the lowdown on the history of wall art in the Mission, join a mural walking tour, or see Cynthia De Losa's phenomenal dioramas made with Homies figurines, hit up this arts center.
2981 24th St., SF. (415) 285-2287, www.precitaeeyes.org



XAVI PANNETON: CYPRESS ALLEY

Maybe Burning Man fried our synapses, but we flip for Panneton's Ganesh. The goddess has conjured a spiral wave of majestic beauty that sweeps the wall around her, but is still vacuuming and performing household chores with her many arms. For the superwoman in all of our lives.
www.xavidesigns.com



ROA: BARLETT AND 21ST STREET

Hat tip to the traveling international street art stars who utilize our city as temporary canvas: Ghent's Roa is famed for his massive renderings of droopy animal carcasses, but painted three very peppy seals to adorn a wall overlooking Thursday's Mission Community Market.
flickr.com/roagraffiti

"COPE2: THE REBIRTH"

Time to get back to where we started from. This famed NYC subway artist mixes lettering techniques, abstract images, and gumption into multimedia pieces in this solo gallery show at the super-shiny Project One art bar.
Oct. 3-Nov. 10. Opening reception: Oct. 3, 7pm, free. Project One, 251 Rhode Island, SF. www.plsf.com



APEX AND MONA CARON: MCALLISTER AND MARKET

Two masters unite for this piece on the back of the Luggage Gallery's Trailhead coffeshop. Apex crafts 3-D versions of traditional graffiti lettering, whorled and swirled to high art proportions. Caron is peerless in the world of public art uplift — for more proof, check her nearby Tenderloin mural on Jones and Golden Gate. Their Trailhead piece portrays beauty growing amid urban grit, on a particularly gritty stretch of Mid-Market. **BFBO**

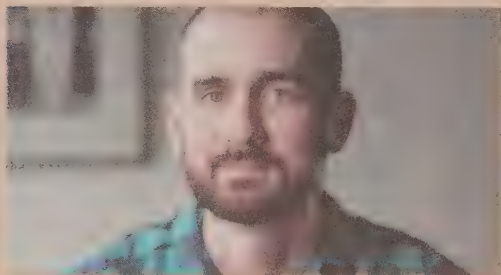


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Do Not Disturb by Peter Brown

A few years ago, while on a book tour, I was interviewed by a local Chicago TV show. The interview had gone exceedingly well. I was charming and clever and I even managed to mention the title of my new children's book (*Children Make Terrible Pets*) without seeming like a self-promoting jerk. But the interview changed suddenly when I was asked one very simple question:

"What were your favorite books as a child?"

As a successful creator of children's books I should have had a HUGE list of childhood favorites ready to rattle off. But I couldn't think of a single one. Instead, I stammered and fidgeted and turned beet red and eventually, mercifully, the host changed the subject. That interview was probably only seen by a handful of Chicagoans, but still, I felt completely humiliated.

That night in my hotel, I tried to make a list of my favorite books from childhood. And then I realized the sad truth: I hadn't really liked books as a child. Books had seemed dangerously similar to homework, and I was squarely in the anti-homework camp. Plus, my miserable parents were both voracious readers, and I didn't want to be anything like my parents, so I read as little as possible.

It wasn't until college that I began to enjoy reading. In college I read because I wanted to, not because I had to. Whenever I felt like living in a world of dragons and trolls, I'd pick up something with Tolkien's name on the cover. Whenever I wanted to schmooze with sexy robots of the future, I'd find a paperback by Isaac Asimov. And whenever I was in the mood for a little scientific perspective all I had to do was grab a book by Darwin or Sagan or Dawkins. For the first time in my life I read for the simple joys of reading and learning. I became a Reader.

Nowadays, I'm trying to subtly coax kids into becoming Readers. I do this by trying to make children's books that are enjoyable. We're all so focused on our kid's test scores and transcripts that I worry they're only reading because they have to, not because they want to. Kids should want to read, because reading is awesome. And kids who enjoy reading will go on to do to great things.



So let's help our kids become joyful Readers. Let's fill our homes with all kinds of books and let our kids explore them in their own ways. Let's help kids find the perfect book for their particular interest. Let them laugh at potty humor. Let them squirm at teeny bopper romance. Let's forget about what we think kids should read, and focus on what kids want to read. If they pick up a book that's below their reading level, it's because they love that

book, and loving a book is a wonderful thing. If they're reading a book too advanced for them, they'll get bored and put it down. They are in the process of becoming joyful Readers. Do not disturb.

OCTOBER

The experience you **CAN'T** download

So many names to list! See pages 4, 5 & 6 for the complete October Event Calendar.

In this newsletter

Book Clubs · Page 7
Events · Pages 4, 5, 6
Fiction · Page 2
Kids Books · Page 8
Nonfiction · Page 3
Trade Paper · Page 7

LITQUAKE

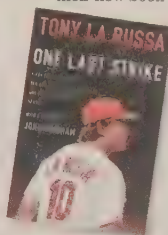
Litquake, San Francisco's literary festival, was originally conceived as a humble day of readings in Golden Gate Park but has grown to become the largest independent literary festival on the West Coast and a vital part of the city's music, film, and cultural festivals. This year marks the 13th annual Litquake and runs from October 5-13, culminating in Litterrawl, a series of themed readings spread across three hours and dozens of locations throughout San Francisco. All told, this year's Litquake features 850 authors and over 160 events, several of which will be hosted at a nearby Books Inc. On October 7 at 7:00 PM, **John Perry** will discuss *The*

Art of Procrastination at Books Inc in Opera Plaza." On October 9 at 7:00 PM, **JR Moehringer** will share Sutton at Books Inc in the Marina. On October 12 at 7:00 PM in conjunction with Not Your Mother's Book Club™, experience Teenquake, featuring bestselling young adult authors **David Levithan**, **Maggie Stiefvater**, and **Ellen Hopkins** giving an inside look at their latest novels at Books Inc in Opera Plaza. Join the San Francisco literary community for this epic nine day celebration of the written word and help support Litquake's mission to foster interest in literature. For more information, visit www.litquake.org.



HOT TICKETS AT BOOKS INC. AROUND THE BAY

Because of the popularity of these authors, these are ticketed events. Tickets are FREE with the purchase of their new book and are available online at www.booksinc.net and at the event store.



October 6 · 7:00 PM
Books Inc. in Alameda

A Tailgate Party for Tony La Russa! The Alameda Education Foundation (AEF) will be grilling hotdogs at 6 PM, with chocolate malts provided by Tucker's Ice Cream! Then at 7 PM, **Tony La Russa** will be signing his memoir, *One Last Strike*. A portion of the proceeds from the sale of the book will benefit AEF.



October 22 · 6:00 PM
Books Inc. in Burlingame

Tra-la-LAAAA! Captain Underpants makes his triumphant return in **Dav Pilkey's** latest adventure, *Captain Underpants & the Terrifying Return of Tippy Tinkletrousers*, when the worst thing George and Harold had to face was NOT evil mad scientists or alien cafeteria ladies but a sixth-grade bully named **Kipper Krupp**.



October 23 · 7:00 PM
Books Inc. in Opera Plaza

Whether she's in front of the camera or behind the scenes, she has spent years learning from the pros and perfecting her look, and now she's sharing all her beauty secrets. Reality television star and author **Lauren Conrad** comes to San Francisco to celebrate the release of her latest style guide, *Beauty*.



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The Casual Vacancy

by J.K. Rowling

Pagford is, seemingly, an English idyll, but what lies behind the pretty facade is a town at war. Rich at war with poor, teenagers at war with their parents, wives at war with their husbands, teachers at war with their pupils. When Barry Fairbrother dies, the empty seat he leaves behind on the parish council soon becomes the catalyst for the biggest war the town has yet seen. Who will triumph in an election fraught with passion, duplicity, and unexpected revelations?

AVAILABLE NOW



Live by Night

by Dennis Lehane

Boston, 1926 — Joe Coughlin, son of a prominent Boston police captain, has long since turned his back on his strict upbringing. As he embarks on a dizzying journey up the ladder of organized crime and looks beyond money and power, one fate seems most likely for men like Joe: an early death. But until that day, he and his friends are along for the ride from the flash of Jazz Age Boston to the sizzling streets of Cuba. AVAILABLE OCTOBER 2ND



In Sunlight and in Shadow

by Mark Helprin

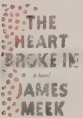
New York, 1946 — Harry Copeland, a paratrooper who fought behind enemy lines in Europe, has returned home to run the family business. But, when Harry and the young singer, Catherine Thomas Hale, fall for each other in an instant following a single encounter, Harry's very life is put in danger once Catherine's longtime fiancé discovers their tryst. Soon Harry finds himself in a new, and just as frightening war risking everything to fight for the love they both deserve. AVAILABLE OCTOBER 2ND



The Cursing Mommy's Book of Days

by Ian Frazier

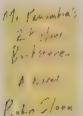
Ian Frazier's uproarious first novel is structured as a daybook of sorts, following the Cursing Mommy — beleaguered wife of Larry and mother of two boys — as she tries (more or less) valiantly to offer tips on various tasks around the home. Tackling another genre with his usual grace and aplomb, Frazier lovingly and satirically shows The Cursing Mommy's failures and weaknesses are our own, with a spin that is uniquely his own. AVAILABLE OCTOBER 2ND



The Heart Broke in

by James Meek

Ritchie Shepherd, an aging pop star, is starting to trip over his own lies. Meanwhile, his sister Bec is as addicted to honesty as Ritchie is to trickery, as she gets closer to a vaccine for malaria. When Val Oatman, editor of a powerful tabloid, and Alex Comrie, a gene therapist, both go after Bec's hand in marriage everyone's lives meet and tangle in this bighearted epic that is also shrewd, starkly funny, and utterly of the moment. AVAILABLE OCTOBER 2ND



Mr. Penumbra's 24-Hour Bookstore

by Robin Sloan

Serendipity, and sheer curiosity has landed Clay Jannon a new gig working the night shift at Mr. Penumbra's 24-Hour Bookstore, and it doesn't take him long to realize this store is even more curious than the name suggests. Convinced that the store must be a front for something larger, he and his friends embark on a complex analysis of the customers' behavior, and they discover the secrets uncovered extend far outside the walls of the bookstore. AVAILABLE OCTOBER 2ND

May We Be Forgiven



May We Be Forgiven

by A.M. Homes

Harold Silver has spent a lifetime watching his younger brother, George, a taller, smarter, and more successful high-flying TV executive, acquire a covetable wife, two kids, and a beautiful home in the suburbs of New York City. But Harry also knows George has a murderous temper, and when he loses control one day the result is an act of violence so shocking that both brothers are hurled into entirely new lives in which they both must seek absolution. AVAILABLE NOW



San Miguel

by T.C. Boyle

On a tiny, desolate, windswept island off the coast of Southern California, two families, one in the 1880s and one in the 1930s, come to start new lives and pursue dreams of self-reliance and freedom. But the peace and beauty of the island doesn't stop the feelings some have of being trapped, and the safety others feel may not be enough to protect them from the Depression and impending war. AVAILABLE NOW



Winter of the World

by Ken Follett

Five interrelated families enter a time of enormous social, political, and economic turmoil, beginning with the rise of the Third Reich up to the explosions of the American and Soviet atomic bombs. These characters and many others find their lives inextricably entangled as their experiences illuminate the cataclysms that marked the century. From the drawing rooms of the rich to the blood and smoke of battle, their lives intertwine, propelling the reader into dramas of ever-increasing complexity. AVAILABLE NOW



Blasphemy

by Sherman Alexie

Blasphemy unites fifteen of Alexie's beloved classics with fifteen new stories in one sweeping anthology for devoted fans and first-time readers. Alexie's new stories are fresh and quintessential—about donkey basketball leagues, lethal wind turbines, the reservation, marriage, and all species of contemporary American warriors. Included here are some of his most esteemed tales, including "What You Pawn I Will Redeem," "This is What it Means to Say Phoenix, Arizona," "The Toughest Indian in the World," and "War Dances." AVAILABLE NOW



The Jewels of Paradise

by Donna Leon

When Caterina Pellegrini gets word of a promotion back home, the native Venetian jumps at the opportunity. The job: Research the papers in two locked trunks that are believed to contain the papers of a baroque composer from three centuries ago and try to find "testamentary disposition" of the composer for two feuding descendants of his cousins each claiming the inheritance. When her research takes her in unexpected directions she begins to wonder just what secrets these trunks may hold. AVAILABLE NOW



Ancient Light

by John Banville

Alexander Cleave, an actor in the twilight of his life, suddenly finds his dormant acting career inexplicably revived with a movie role portraying a man who may not be who he says he is. When his young leading lady unwittingly gives him the opportunity to see with aching clarity the "chasm that yawns between the doing of a thing and the recollection of what was done" Cleave finds himself haunted by the question: Is there any difference between memory and invention? AVAILABLE OCTOBER 2ND



The Life of Objects

by Susanna Moore

In 1938, seventeen-year-old Beatrice finds herself whisked away from her dreary life to join the Berlin household of Felix and Dorothea Metzenburg. Art collectors, and friends to the most fascinating men and women in Europe, the Metzenburgs introduce Beatrice to a world in which she finds more to desire than she ever imagined. But before long, Germany's campaign of aggression reaches the Metzenburgs' threshold and Beatrice bears witness to the atrocities of the age and to the human capacity for strength. AVAILABLE NOW



Phantom

by Jo Nesbø

When Harry left Oslo again for Hong Kong he thought he was there for good. But then the son of the woman he loved, lost, and still loves is arrested for murder. When Harry returns to Oslo he sets out to prove Oleg's innocence. Once on his solitary, increasingly dangerous investigation he finds himself deep in the world of the most virulent drug to hit the streets of Oslo, and into the maze of his own past. AVAILABLE OCTOBER 2ND



Silent House

by Orhan Pamuk

Never before published in English, Pamuk's second book takes place in the shadow of the impending 1980 Turkish coup d'état. In an old mansion near Istanbul, the bedridden widow Fatma's visiting grandchildren brings little consolation to her life. The eldest, Faruk, wallows in alcohol while Metin, a high school nerd, fantasizes about going to America—an unaffordable dream unless he can persuade his grandmother to tear down her house.



The Art Forger

by Barbara Shapiro

In 1990 the largest unsolved art heist in history occurred, and Claire Roth, a struggling young artist, is about to discover a labyrinth of deceit full of secrets hidden since the late nineteenth century. Desperate to improve her situation, Claire agrees to forge one of the masterpieces stolen in 1990. But when the long-missing painting is delivered to her studio, she begins to suspect that it may itself be a forgery and she must begin a dangerous search for the truth. AVAILABLE NOW



Familiar

by Robert Lennon

Elisa Brown is driving back from her annual visit to her son Silas' grave when everything changes: from her body's curves, to the car she is driving. When she arrives home, Silas is no longer dead. As she fakes her way through a life she is convinced is not her own, Elisa discovers that in order to learn how her world was altered, she must see herself as she really is, which may be impossible for Elisa, or for anyone. AVAILABLE OCTOBER 2ND



A Thousand Mornings

by Mary Oliver

Oliver returns to the imagery that has come to define her life's work, transporting us to the marshland and coastline of her beloved home, Provincetown, Massachusetts. In these pages, Oliver shares the wonder of dawn, and the transformative power of attention. Ever patient in her observations and open to the teachings contained in the smallest of moments, our most precious chronicler of physical landscape opens our eyes to the nature within, to its wild and its quiet. AVAILABLE OCTOBER 11TH

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Building Stories by Chris Ware

Chris Ware's newest graphic novel imagines the inhabitants of a three-story Chicago apartment building: a 30-something woman who has yet to find someone with whom to spend the rest of her life; a couple, possibly married, who wonder if they can bear each other's company another minute; and the building's landlady, an elderly woman who has lived alone for decades. With no deliberate beginning or end, Ware has created a piece of art full of scope and ambition. **AVAILABLE OCTOBER 2ND**

performances as venues to display his couture creations. Anne Deniau was the only photographer allowed backstage by McQueen for 13 years, until the final show in March 2010. Her book offers an inspiring homage, through the art of photography, to the work of a great artist. **AVAILABLE NOW**

Love Looks Not with the Eyes by Anne Deniau

Lee Alexander McQueen (1969-2010), whose design combined visionary aesthetics, emotional power, and extraordinary craft, was known for staging provocative shows that were as much

performances as venues to display his couture creations. Anne Deniau was the only photographer allowed backstage by McQueen for 13 years, until the final show in March 2010. Her book offers an inspiring homage, through the art of photography, to the work of a great artist. **AVAILABLE NOW**

101 Classic Cookbooks compiled by The Fales Library

In every cookbook there are a handful of recipes that rise to the top—the earmarked and most-stained pages. Collected from 101 great cookbooks of the twentieth century, this

collection provides a library of culinary classics chosen by an expert advisory committee that included Ruth Reichl, Michael Pollan, and many more. Interspersed throughout are nostalgic images from the vintage first editions, as well as how these books and recipes revolutionized the way we eat. **AVAILABLE OCTOBER 9TH**



Vietnamese Home Cooking by Charles Phan

When Charles Phan opened his now-legendary restaurant, The Slanted Door, in 1995, he introduced American diners to a new world of Vietnamese food: robustly flavored, subtly

n nuanced, authentic yet influenced by local ingredients, and, ultimately, entirely approachable. In this same spirit of tradition and innovation, Phan presents a landmark collection based on the premise that with an understanding of its central techniques and fundamental ingredients, Vietnamese home cooking can be as attainable and understandable as American, French, or Italian. **AVAILABLE NOW**



Bouchon Bakery by Thomas Keller

The tastes of childhood have always been a touchstone for Thomas Keller, and in this dazzling amalgam of American and French baked goods, you'll find recipes for all the French

classics he fell in love with as a young chef apprenticing in Paris. Every page offers a new lesson: a trick that assures uniformity, a subtlety that makes for a professional finish, a flash of brilliance that heightens flavor and enhances texture. **AVAILABLE NOW**



America Again by Stephen Colbert

America Again features everything from chapters, to page numbers, to fonts. Covering subject's ranging from healthcare ("I shudder to think where we'd be without the wide

variety of prescription drugs to treat our maladies, such as think-shuddering") to the economy, to food ("Feel free to deep fry this book—it's a rich source of fiber"), Stephen gives America the dose of truth it needs to get back on track. **AVAILABLE OCTOBER 2ND**



The Man Who Saved the Union by H.W. Brands

Ulysses Grant rose from obscurity to discover he had a genius for battle, and he propelled the Union to victory in the Civil War. After Abraham Lincoln's assassina-

tion, America turned to Grant again to unite the country, this time as president. In this page-turning biography, Brands reconsiders Grant's legacy and provides a compelling and intimate portrait of a man who saved the Union on the battlefield and consolidated that victory as a resolute and principled political leader. **AVAILABLE OCTOBER 2ND**



Who I Am: A Memoir by Pete Townshend

The most highly anticipated autobiography of the year, and the story of a man who is a Londoner and a Mod, auditioned for Roger

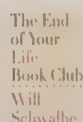
Daltrey while sitting on a bed that hid a fugitive, invented the Marshall stack, feedback and the concept album, is the most literary and literate musician of the last 50 years, planned to write his memoir when he was 21, published this book at 67. **AVAILABLE OCTOBER 8TH**



Waging Heavy Peace by Neil Young

The eagerly awaited memoir of the twice inducted Rock and Roll Hall of Fame music icon, Neil Young. Here he offers a kaleidoscopic view of his personal life and musical career,

spanning his time in bands like Buffalo Springfield, Crosby, Stills & Nash and Crazy Horse; moving from the snows of Ontario through the LSD-laden boulevards of 1966 Los Angeles to the contemplative paradise of Hawaii today. **AVAILABLE OCTOBER 2ND**



The End of Your Life Book Club by Will Schwalbe

In 2007 Will Schwalbe's mother, Mary Anne, was diagnosed with advanced pancreatic cancer. This is the inspiring true story of a son and his mother, who start a "book club"

that brings them together as her life comes to a close. The result is a profoundly moving tale of loss that is also a joyful, and often humorous, celebration of life: Will's love letter to his mother, and theirs to the printed page. **AVAILABLE OCTOBER 2ND**



Joseph Anton: A Memoir by Salman Rushdie

In February 1989, Salman Rushdie was telephoned by a BBC journalist and told that the Ayatollah Khomeini had sentenced him to death. His crime: writing The Satanic Verses,

a book accused of being "against Islam, the Prophet and the Quran." Forced underground, he penned the alias Joseph Anton after two of his favorite writers: Conrad and Chekhov. In this remarkable memoir Rushdie tells the story of one of the crucial battles for freedom of speech. **AVAILABLE NOW**



Consider the Fork by Bee Wilson

Award-winning food writer Bee Wilson provides a tour of the evolution of cooking around the world, revealing the hidden history of everyday objects we often take for granted.

Blending history, science, and anthropology, Wilson reveals how our culinary tools and tricks came to be, and how their influence has shaped modern food culture. The story of how we have tamed fire, and wielded whisks, all for the sake of putting food in our mouths. **AVAILABLE NOW**



Puppyhood by J. Nichole Smith

Puppyhood showcases adorable puppies in life-size photographs taken at six weeks old. The book itself is oversize at thirteen by eleven inches, allowing enough space to bring each of these little ones to life. Twenty-

five breeds, including the French bulldog, Labrador, golden retriever, and Parson Russell Terrier, are captured in engaging photographs, showing all the details that make puppies so irresistible, from their pink bellies to their tiny teeth, soft ears, and oversize paws. **AVAILABLE NOW**



Dancers Among Us by Jordan Matter

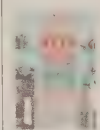
Photographer Jordan Matter began this project by asking a member of the Paul Taylor Dance Company to dance for him in a place where dance is unexpected. So, dressed as a commuter, the dancer flew across a Times Square subway platform. It was in this image Jordan found what he was looking for, a collection of people living truly in the moment. Here he shares his vision, and the serendipity of what happens when people express themselves completely and unselfconsciously. **AVAILABLE NOW**



Fashion by The Smithsonian

Fashion: The Definitive History of Costume and Style is a stunningly illustrated guide to more than three thousand years of shifting trends and innovative developments in the world of clothing. Containing everything you need to know about changing fashion and

style, Fashion catalogs the history of what people wear, revealing how Western fashion has been influenced by design from around the world and celebrating costume and haute couture. **AVAILABLE NOW**



Aida Mollenkamp's Keys to the Kitchen by Aida Mollenkamp

This comprehensive manual collects more than 300 innovative, contemporary recipes as well as color photographs, informative illustrations, a substantial technique primer, and

helpful how-to information on a wide range of subjects. For members of the tech-savvy new generation who can't cook but want to, this essential reference guide makes an ideal starting place, and for those already at ease in the kitchen it's full of "who knew" moments for expanding their repertoire of great recipes. **AVAILABLE NOW**



True Food by Andrew Weil, M.D.

When Andrew Weil and Sam Fox opened True Food Kitchen, they did so with a two-fold mission: every dish served must not only be delicious, but it must promote the diner's well being. True Food supports the same mission, with freshly imagined recipes that are

seasonal, inviting, and easy to make. Showcasing fresh, high-quality ingredients and simple preparations with robust, satisfying flavors, True Food demonstrates how easy it is to eat well at home. **AVAILABLE OCTOBER 9TH**



Gran Cocina Latina: The Food of Latin America by Maricel E. Presilla

An inquisitive historian and a successful restaurateur, Maricel E. Presilla has spent more than thirty years visiting each country personally and has gathered more than 500 recipes for the full range of dishes. Detailed equipment notes, drink and serving suggestions, and color photographs of finished dishes are also included. This is a one-of-a-kind cookbook to be savored and read as much for the writing and information as for its introduction to heretofore unrevealed recipes. **AVAILABLE NOW**

1 7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

In 1970, **Lynn Povich** and over 40 other women brought a class action lawsuit for discrimination against Newsweek, their employer at the time. **The Good Girls Revolt**, her new memoir, explores what's changed for women in the workplace since then and what hasn't. Co-sponsored by the Palo Alto Library.



7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Book Launch event! **Tori Hogan** discusses **Beyond Good Intentions**, her study of the flaws in international aid organizations and what must be done to improve the way we offer aid in foreign countries.

2 6:30 PM • Palo Alto • Town & Country Village • 650-321-0600

Not Your Mother's Book Club™ presents **Michael Grant** and **Katherine Applegate** sharing **Eve and Adam**, their futuristic reimagining of the Adam and Eve story in which a young woman at her mother's top secret research facility is entrusted with a special assignment: create the perfect boy.

7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Craig C. Downer explores **The Wild Horse Conspiracy**, a call to arms for animal rights activists to protect the wild horses and burros throughout the United States whose free existence is threatened now more than ever.

3 6:00 PM • SF • Laurel Village • 3515 California St • 415-221-3666

Dr. Seuss Pajama Party! Put on your Jammies

and come join in! Literary Mamas will be here to read stories and take part in the fun. Visit www.literarymama.com for details!

7:00 PM • Alameda • 1344 Park St • 510-522-2226

Alameda Island Poets and Writers with **Nanette Bradley Deetz**, featuring **John D. Berry**, and followed by open mic.

7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Omar Imady presents **The Gospel of Damascus**. Religious mythology and reality blur in this deeply spiritual story about eight angels tasked with preparing a young man for his destiny as the newest successor to Christ's disciples.

4 7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Carissa Phelps shares **Runaway Girl**, the true story of how she almost lost herself but survived, against all odds, through the generosity of strangers. Hers is an inspiring story of healing and of summoning the strength to light the way for others.

7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

Scott Hutchins presents **A Working Theory of Love**, an illuminating and inventive debut novel in which divorced thirtysomething Neill spends his days uploading his dead father's journals into a complex computer system designed to achieve sentence.

5 7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Eric Butow shares **Blogging to Drive Business**. This book is packed with the strategies and information you need to create a successful blog for your business.

7:00 PM • Berkeley • 1760 4th Street • 510-525-7777

New York Times Bestselling Author **Cory Doctorow** shares his newest young adult novel, **Pirate Cinema**, the story of sixteen year old Trent McCauley and his stand against tyranny.

6 2:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Kick-off Litquake at this special weekend event presented with the Women's National Book Association. Featuring authors **Anita Amirrezvani**, **Amanda Coplin**, **C.W. Gortner** and **Amanda McTigue**. Refreshments will be provided.

7:00 PM • Alameda • 1344 Park St • 510-522-2226

Tony La Russa Booksigning. In **One Last Strike**,

La Russa takes us into the bullpen with the 2011 Cardinals for their epic journey to becoming world champions. This is a ticket-event.

7 11:00 AM • SF • Laurel Village • 3515 California St • 415-221-3666

Bring the kids for fun activities and excitement with none other than **Annie Barrows**, author of the bestselling **Ivy & Bean** books. Don't forget to pick up the latest in the series, **Ivy & Bean Make the Rules**.

7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Litquake and Books Inc present **John Perry** sharing **The Art of Procrastination**, a hilarious tribute to... actually, we'll just tell you more later.

8 7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

Joshua Welle and **Rachel Torres** take us to Annapolis, the Middle East, and back with **In the Shadow of Greatness**, a collection of personal and revealing first person accounts by Naval officers who have served since 9/11.

9 7:00 PM • SF • The Marina • 2251 Chestnut St • 415-931-3633

Litquake and Books Inc present Pulitzer Prize winning author **JR Moehringer**, who takes us to where the money is with his new novel, **Sutton**. One of the most prolific bank robbers who ever lived, Willie Sutton has been brought vividly to life in this work of biographical fiction.



7:00 PM • SF • The Castro • 2275 Market St • 415-864-6777

Not Your Mother's Book Club™ launch party! Come meet **Tamara Ireland Stone** and **Ingrid Paulson** and check out their books **Time Between Us** and **Valkyrie Rising**.

7:00 PM • Berkeley • 1760 4th Street • 510-525-7777

Tarun J. Tejpal presents his highly anticipated novel **The Story of My Assassins**. When a journalist learns he has been targeted for assassination, he launches an investigation to find out who wants him dead and why in this literary thriller.

7:30 PM • SF • Herbst Theatre • 401 Van Ness • 415-392-4400

City Arts and Lectures presents **Jeffrey Toobin**, author of **The Oath: The Obama White House and the Supreme Court** in conversation with **Pamela Karlan**.

10 7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Celebrate San Francisco of the 50s and 60s with **Heather David** and her book **Mid-Century By the Bay**, a beautiful collection of photos and history.

7:00 PM • Alameda • 1344 Park St • 510-522-2226

Tony Burroughs shares **Get What You Want: The Art of Making and Manifesting Your Intentions**, a series of oral lessons teaching how to not just exist but to evolve and live a meaningful life filled with love, peace and abundance.

7:00 PM • Mountain View • 301 Castro St • 650-428-1234

Join **The Muslim Next Door** author **Sumbul Ali-Karamali** as she shares her newest book **Growing Up Muslim: Understanding the Beliefs and Practices of Islam**, her personal account discussing the varied questions that she fielded about her faith from schoolmates while growing up.

2:00 PM • SF • JCCSF • 3200 California St • 415-292-1200

The JCCSF presents **Richard Dawkins**, author of **The God Delusion**, in conversation with **Sean Faircloth, JD**, and **R. Elisabeth Cornwell, PhD**.

11 7:30 PM • SF • The Castro • 2275 Market St • 415-864-6777

Scott Terry shares **Cowboys, Armageddon and the Truth**, his account of being isolated and abused as a child Jehovah's Witness until his eventual escape.

Visit
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650.428.1234

PALO ALTO
Town & Country Vil-
lage • 650.321.0600

SAN FRANCISCO
Opera Plaza • 601 Van
Ness • 415.776.1111



**Sumbuiy
Ali-Karamali**

7:00 PM • SF • Laurel Village •
3515 California St • 415-221-3666

Stacy Carlson shares *Among the Wonderful*, a vivid, evocative novel of 1842 New York which finds a young man by the name of Phineas T. Barnum taking an aging museum and revitalizing it with human wonders and a menagerie.

7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Alice Derry shares *Tremolo*, a collection of poetry about accepting and embracing the unwavering hardships in our lives.

7:00 PM • SF • The Marina •
2251 Chestnut St • 415-931-3633

Upgrade your morning joe with **James and Caitlin Freeman** and *The Blue Bottle Craft of Coffee*, your complete beans-to-brewing guide for making the perfect cup.

7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

Break-out children's author **Jon Klassen** shares more headwear shenanigans with *This Is Not My Hat*, the laugh-out-loud-sequel to his award-winning *I Want My Hat Back*.

7:00 PM • Belmont Library • 1110 Alameda de las Pulgas • 650-591-8286

The Belmont Library presents **Kathleen Alcott**, author of *The Dangers of Proximal Alphabets*.

6:30 PM • SF • Marines' Memorial Club & Hotel • 609 Sutter St • 415-673-6672

The Marines' Memorial Club presents **Joshua Welle**, author of *In the Shadow of Greatness*.

12 7:00 PM • Alameda • 1344 Park St • 510-522-2226

Julia Park Tracey takes us back in time to the roaring twenties with *I've Got Some Lovin' to Do*, volume one of the restored diaries of her spunky and rebellious great aunt, Doris Bailey.

7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Not Your Mother's Book Club™ and Lit-quake present Teenquake, with bestselling young adult authors **Maggie Stiefvater**, sharing *Raven Boys*, **Ellen Hopkins**, sharing *Tilt*, and **David Levithan**, sharing *Every Day*.

14 1:00 PM • SF • Laurel Village •
3515 California St • 415-221-3666

New York Times Bestselling author **Lauren Oliver** shares *The Spindlers*, which finds a young girl forced to enter the strange world Below in order to save her brother's soul.

15 7:00 PM • SF • Opera Plaza •
601 Van Ness • 415-776-1111

Joel Pickford shares an intimate look at the world of the Hmong Diaspora with his new photography book *Soul Calling*. Journey from the mountains of Laos to Fresno with a displaced culture trying to maintain its identity.

7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

Meet more of your favorite young adult authors as Not Your Mother's Book Club™ presents **Libba Bray**, author of *The Diviners*, **Malinda Lo**, author of *Adaptation*, and **Rachel Cohn**, author of *Beta*.

7:00 PM • SF • JCCSF • 3200 California St • 415-292-1200

The JCCSF presents Wired Magazine editor **Steven Johnson**, author of *Future Perfect*.

7:00 PM • SF • World Affairs Council •
312 Sutter Street #200 • 415-293-4600

The World Affairs Council presents **Samuel L. Popkin**, author of *The Candidate: What It Takes to Win — And Hold — The White House*.

16 6:00 PM • Berkeley • 1760 4th Street • 510-525-7777

Bestselling author and illustrator **Bob Shea** shares his latest totally awesome children's book, *Dinosaur vs. Santa*. This dinosaur, whose roar is legendary, has fought the potty, libraries and even bedtime. But how will he fare against jolly old St. Nick?



Bob Shea

7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

Debra Dean transports us to the glamor and majesty of eighteenth century Russia for a bold new look at Xenia of St. Petersburg in her historical epic *The Mirrored World*.

7:30 PM • SF • Herbst Theatre • 401 Van Ness • 415-392-4400

City Arts and Lectures presents musician **David Byrne**, author of *How Music Works*, in conversation with **Bernie Krause**.

6:30 PM • SF • Marines' Memorial Club & Hotel • 609 Sutter St • 415-673-6672

The Marines' Memorial Club presents **James Steele**, author of *The Betrayal of the American Dream*.

17 7:30 PM • SF • Herbst Theatre •
401 Van Ness • 415-392-4400

City Arts and Lectures presents **Sandra Cisneros**, author of *Have You Seen Marie?*, in conversation with **Michael Krasny**.

6:30 PM • SF • Marines' Memorial Club & Hotel • 609 Sutter St • 415-673-6672

The Marines' Memorial Club presents **David Crist**, author of *The Twilight War*.

18 7:00 PM • SF • Opera Plaza •
601 Van Ness • 415-776-1111

California Reads presents **Rebecca Solnit** discussing the 2012 One City One Book selection *A Paradise Built in Hell*.

7:00 PM • Berkeley • 1760 4th Street • 510-525-7777

Revisit the immortal images of Edward Curtis with Pulitzer Prize winning historian **Timothy Egan** and his biography of the early twentieth century photographer, *Nights of the Shadow Catcher*. A % of this event's proceeds will go to The Trust for Public Land.

7:00 PM • Palo Alto • Town & Country Village • 650-321-0600

Join local author **Lisa Stader-Horel** and her husband **Tim Horel** as they talk about (and bring treats from!) their brand new cookbook *Gluten Free Canteen's Book of Nosh*. Kosher & gluten free collide with delectable recipes that are both practical & delicious!

2:00 PM • SF • JCCSF • 3200 California St • 415-292-1200

The JCCSF presents **Louise Erdrich**, author of *The Round House*.

19 7:00 PM • Alameda •
1344 Park St • 510-522-2226

California paranormal experts **Jeff Dwyer** and **Karen Zimmerman** discuss *The Ghost Hunter's Guide to the San Francisco Bay Area*, an indispensable resource for all your local paranormal investigations.

7:00 PM • SF • Opera Plaza • 601 Van Ness • 415-776-1111

Jenna Weber serves up some tasty memoir with *White Jacket Required: A Culinary Coming of Age Story*, which follows her misadventures after enrolling in culinary school as part of her plan to become a food writer.

events continued on page 6 »



Jenna Weber

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nut St • 415.931.3633

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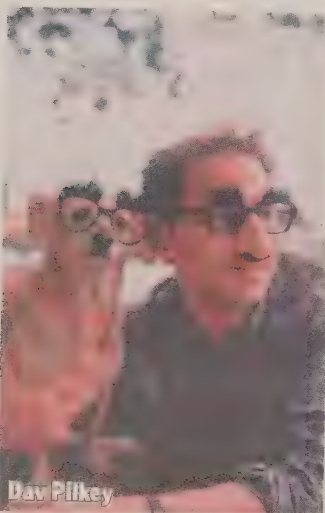
6:00 PM - Palo Alto - Town & Country Village - 850-320-0667

Children's illustrator **Christy Hale** shares *The Forgiveness Garden*, a timeless story about how hatred can only end when forgiveness begins.

22

6:00 PM - Burlingame - 1775 Burlingame Ave. 650-685-4911

Tra-la-LAAAA! Captain Underpants makes his triumphant return in **Dav Pilkey's** latest adventure, *Captain Underpants & the Terifying Return of Tippy Tinkletrousers*. Meet the author behind one of the most popular heroes in recent children's literature. This is a ticketed event.



Dav Pilkey

23

7:00 PM - SF - The Mission - 295 Chestnut St. 415-392-4400

Reality television star and author **Lauren Conrad** comes to San Francisco to celebrate the release of her latest style guide, *Beauty*. This is a ticketed event.

7:00 PM - SF - The Mission - 295 Chestnut St. 415-392-4400

Sarah McCoy shares *The Baker's Daughter*. Generations mingle, lives intertwine, and injustice is brought to light when a journalist in Texas finds herself fascinated with an old woman in a local German bakery.

7:00 PM - Berkeley - 1760 4th Street 510-525-7777

Michael Kimball introduces us to obese and temperamental **Big Ray** in this novel which sees Big Ray's son looking back, struggling to understand his father and their relationship years after his death.

24

6:00 PM - Alameda - 1344 Park St. 510-525-2226

Stephen Pastis shares the latest treasury of the highly popular *Pearls Before Swine* comic strip, *Pearls Freaks the #*%# Out*. Get to know Rat, Pig, Zebra and more with the author and illustrator who created them.

7:00 PM - Berkeley - 1760 4th Street 510-525-7777

What do Aldous Huxley, Gerald Heard, and Bill Wilson have in common. For one thing, they all figure into **Don Lattin's** memoir *Dis-tilled Spirits*, which examines his struggle to get sober after a drug fueled couple of decades.

7:00 PM - Palo Alto - Town & Country Village - 850-320-0667

Marilyn Yalom explores *How the French Invented Love* with a journey through centuries of French literature, paintings, songs, and cinema in her quest to better understand the unique qualities of the French love experience.



Marilyn Yalom

6:00 PM - SF - The Mission - 295 Chestnut St. 415-392-4400

Peter Brown, author of *Chowder*, shares his latest, *Creepy Carrots*. Kids will love this story of a rabbit whose obsession with carrots takes a turn for the creepy.

7:00 PM - SF - Herbst Theatre - 401 Van Ness 415-392-4400

City Arts and Lectures presents **Nick Hornby**, author of *More Baths Less Talking*, in conversation with **Judson True**.

7:00 PM - SF - World Affairs Council - 312 Sutter St 415-293-2000

The World Affairs Council presents **Amy Goodman**, author of *The Silenced Majority: Stories of Uprisings, Occupations, Resistance, and Hope*.

25

6:00 PM - SF - Laurel Village - 225 California St. 415-221-3080

Henry Neff presents *The Maelstrom*, book four of *The Tapestry*. With the world on the brink of ruin, it's up to Max McDaniels and David Menlo to stop Prussias's war machine before it's too late.

6:00 PM - Berkeley - 1760 4th Street 510-525-7777

Pizza, beer and art. Join us at the reception for our October gallery featuring the work of **w.a.s.h.** Uninfluenced by politics or pop culture, these boldly original paintings offer a revitalizing visual experience.

7:30 PM - SF - Herbst Theatre - 401 Van Ness 415-392-4400

City Arts and Lectures presents **Jonathan Lethem**, author of *The Ecstasy of Influence*, in conversation with **Robert Mailer Anderson**.

7:00 PM - SF - World Affairs Council - 312 Sutter Street 415-293-2000

The World Affairs Council presents **Ethan Chorin**, author of *Exit the Colonel: The Hidden History of the Libyan Revolution*.

27

6:00 PM - Berkeley - 1760 4th Street 510-525-7777

Children's author and illustrator **Todd Parr** shares his latest, *The Thankful Book*. And since we'll be providing free macaroni and cheese from Homeroom, you and your kids will definitely be thankful.

6:00 PM - SF - Golden Gate - 1000 Van Ness 415-779-0000

Join us for our **Book Swap Social** featuring snacks, drinks, prizes, and games. Fun, free, and open to the public.

28

6:00 PM - Berkeley - 1760 4th Street 510-525-7777

Chana Wilson shares *Riding Fury Home*, a shattering account of her and her mother's struggle against homophobia and mental illness—and a powerful story of healing, forgiveness, and redemption. She is this month's special guest at our East Bay Queer Book Club.

29

6:00 PM - Palo Alto - Town & Country Village - 850-320-0667

Yosemite Valley biologist **Barbara Moritsch** discusses *The Soul of Yosemite*, her case for how to improve management of one of the most popular outdoor destinations in the United States in order to better preserve it.

7:00 PM - Berkeley - 1760 4th Street 510-525-7777

At Dawn and Damscus are two novels of dissatisfaction, confusion, and frustration in modern America. Respective authors **Jobie Hughes** and **Joshua Mohr** discuss their books and the parallels between them.

7:00 PM - SF - The Mission - 295 Chestnut St. 415-392-4400

Matthew Inman shares the latest side-splitting book from *The Oatmeal*, *How to Tell if Your Cat is Planning to Kill You*. You may think you're not at risk, but everyone who owns a cat or is thinking of owning a cat should probably have a look at this book. Just to be safe.

7:00 PM - Burlingame - 1775 Burlingame Ave. 650-685-4911

Not Your Mother's Book Club™ presents **Becca Fitzpatrick**, discussing *Finale*, alongside **Siobhan Vivian** and **Jenny Han**, sharing *Burn for Burn*.

7:30 PM - SF - Herbst Theatre - 401 Van Ness 415-392-4400

City Arts and Lectures presents **Wendell Berry**, author of *A Place in Time*, in conversation with **Elizabeth Farnsworth**.

30

6:00 PM - Alameda - 1344 Park St. 510-525-2226

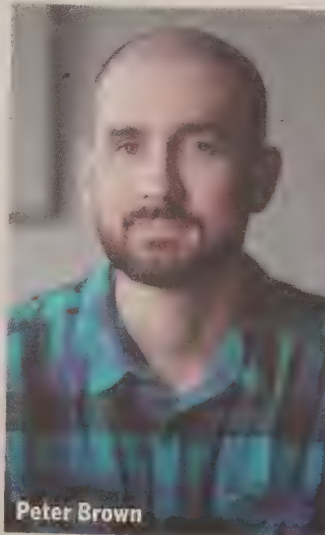
Derek Taylor Kent celebrates his second and latest Scary School novel, *Monsters on the March* with a costume party! The students of Scary School are off to Monster Forest... which, if the rumors of beardedactyls and the mysterious Captain Pigbeard are true, may actually be scarier than school.

7:00 PM - SF - Golden Gate - 1000 Van Ness 415-779-0000

Get ready for Halloween with **Lance Mcvay's** spooky and chilling *Lighthouse Tales*. One night, some children sneak out of their homes and head to the old lighthouse at Pigeon Point to hear stories from a mysterious man known only as The Reader.

7:00 PM - SF - Herbst Theatre - 401 Van Ness 415-392-4400

City Arts and Lectures presents **Nancy Mullane**, author of *Life After Murder*, in conversation with former San Quentin inmates.



Peter Brown



Sacré Bleu by Christopher Moore

In July 1890, Vincent van Gogh went into a cornfield and shot himself. Or did he? Vincent's friends, baker-turned-painter Lucien Lessard and bon vivant Henri Toulouse-Lautrec, have their doubts. Now they're determined to answer the questions surrounding van Gogh's untimely death. What follows is a surreal odyssey and brothel-crawl deep into the art world of late-nineteenth-century Paris, as the one, the only, Christopher Moore cooks up a delectable confection of intrigue, passion, and art history. **AVAILABLE OCTOBER 9TH**



Cain by Jose Saramago

Saramago daringly reimagines the characters and narratives of the Bible through the story of Cain. Condemned to wander forever after he kills Abel, Cain is whisked around in time and space. He experiences the almost-sacrifice of Isaac by Abraham, the Tower of Babel, the destruction of Sodom and Gomorrah, Joshua at the Battle of Jericho, Job's ordeal, and finally Noah's ark and the Flood. And over and over again Cain encounters an unjust, even cruel God. **AVAILABLE NOW**



River of Smoke by Amitav Ghosh

The Ibis, loaded to its gunwales with a cargo of indentured servants, is in the grip of a cyclone in the Bay of Bengal. So is the Anahita, groaning with the most opium ever to leave India. And the Redruth carrying a horticulturist determined to the power to heal, beautify, and intoxicate. All will converge in Canton's Fanqui-town: a tumultuous world where civilizations clash and sometimes fuse—a powder keg awaiting a spark to ignite the Opium Wars. **AVAILABLE OCTOBER 2ND**



The Sisters by Nancy Jensen

Growing up in hardscrabble Kentucky in the 1920s, with their mother dead and their stepfather an ever-present threat, Bertie Fischer and her older sister Mabel have no one but each other—with perhaps a sweetheart for Bertie. The day that Bertie receives her eighth-grade diploma, good intentions go terribly wrong. A choice made in desperate haste sets off a chain of misunderstandings that will divide the sisters and reverberate through three generations of women. **AVAILABLE OCTOBER 2ND**



Running the Rift by Naomi Benaron

Jean Patrick Nkuba knows that running will be his life until the moment he must run from a country undone by the Hutu-Tutsi tensions to save his life. Yet he holds fast to his dream of becoming Rwanda's first Olympic medal contender in track. When the killing begins, Jean Patrick is forced to flee, leaving behind the woman, family, and country he loves and finding them again becomes the race of his life. **AVAILABLE NOW**



Out of Oz by Gregory Maguire

Maguire returns with the final installment in his transformative work, a thrilling saga in which the fate of Oz is decided at last. Elphaba's granddaughter, the tiny green baby born at the close of Son of a Witch, has come of age. Now it is up to Rain to take up her broom—and her legacy—in an Oz wracked by war. The stirring, long-awaited conclusion to the extraordinary series begun with Wicked, Out of Oz is a magical journey rife with revelations and reversals, reprisals and surprises—the hallmarks of the brilliant and unique imagination of Maguire. **AVAILABLE OCTOBER 2ND**

Books Inc. Book Club Calendar

ALAMEDA

9 Tuesday · 7:00 PM
The Alameda's Young Adult Book Club (ages 13+) will discuss *The Replacement* by Brenna Yovanoff.

10 Wednesday · 7:00 PM
The Neptune Garden Book Club will discuss *Shanghai* Girls by Lisa See.

18 Thursday · 7:00 PM
The Big Yes Society Discussion Group will discuss *Comfortable With Uncertainty: 108 Teachings on Cultivating Fearlessness and Compassion* by Pema Chodron.

19 Friday · 5:30 PM
The Magical Adventures Book Group (ages 8-10) will discuss *Junonia* by Kevin Henkes.

25 Thursday · 7:00 PM
The Desert Island Book Club will discuss *Hold It 'Til It Hurts* by T. Geronimo Johnson.

28 Sunday · 2:00 PM
The B.G.P. Social Network Book Society (ages 16 & up) will discuss *The Fault in Our Stars* by John Green, and *What We Remember, What We Forget* edited by David Levithan.

Sunday · 6:00 PM
The Intimates: East Bay Queer Book Club will discuss *The Man Who Fell in Love with the Moon* by Tom Spanbauer.

BERKELEY

6 Saturday · 9:30 AM
The First Saturday Book Club will discuss *Finding Noun* by Zoe Ferraris.

4 Thursday · 7:00 PM
The Hungry Bookseller will discuss *Tender at the Bone* by Ruth Reichl.

11 Thursday · 7:00 PM
The Recommended By A Stranger Book Club will discuss *Stiff* by Mary Roach.

25 Thursday · 7:00 PM
The Healthy Lives Book Group will discuss *The Psychopath Test: A Journey Through the Madness Industry* by Jon Ronson.

MOUNTAIN VIEW

8 Monday · 7:30 PM
The Broken Compass Adventure Book Club will discuss *Nothing Daunted: The Unexpected Education of Two Society Girls in the West* by Dorothy Wickenden.

9 Tuesday · 7:00 PM
The Politically Inspired Book Club will meet.

21 Sunday · 5:00 PM
Night Of The Living Book Club will discuss *Relic* by Douglas Preston and Lincoln Child.

29 Monday · 7:00 PM
The Hands On Bay Area Book Club will discuss *1001 Nights in Iraq* by Shant Kenderian.

PALO ALTO

9 Tuesday · 6:00 PM
The Book Busters Middle Reader Book Club (ages 9-12) will discuss *Seraphina* by Rachel Hartman.

23 Tuesday · 7:00 PM
The Fourth Tuesday (Margie's) Book Club will discuss the 2012 One City One Book selection *A Paradise Built in Hell* by Rebecca Solnit.

LAUREL VILLAGE

2 Tuesday · 7:00 PM
The Women We'd Like To Lunch With Book Club will discuss *The Buddha in the Attic* by Julie Otsuka.

7 Sunday · 1:00 PM
The Adventurous Readers Club will discuss *Shadow on the Mountain* by Margi Preus.

16 Tuesday · 7:00 PM
The Foreign Intrigue Book Club will discuss *A Not So Perfect Crime* by Teresa Solana.

21 Sunday · 1:00 PM
The Wild Girls Mother Daughter Book Club will discuss *The One and Only Ivan* by Katherine Applegate.

24 Wednesday · 6:00 PM
The Young At Heart Book Club will discuss *172 Hours on the Moon* by Johan Harstad.

OPERA PLAZA

13 Saturday · 10:00 AM
The Second Saturday Book Club will discuss *The Quality of Mercy* by Barry Unsworth.

21 Sunday · 11:00 AM
The World Affairs Council Book Club will discuss *Ayn Rand Nation* by Gary Weiss.

THE CASTRO

10 Wednesday · 7:00 PM
The SFLGBT Book Club will discuss *Billy Budd, Sailor* by Herman Melville.

17 Wednesday · 6:30 PM
The Central SF Classic Lit Book Club will discuss *A Portrait of the Artist as a Young Man* by James Joyce.

THE MARINA

3 Wednesday · 6:00 PM
The San Francisco Travel Book Club and Lecture Series will discuss *Turn Right at Machu Picchu: Rediscovering the Lost City One Step at a Time* by Mark Adams.

14 Sunday · 7:00 PM
The Modern Lit Book Club will discuss *The Box Man* by Kobo Abe.

16 Tuesday · 7:00 PM
The Cooks & Books Book Club will discuss *Goat Song* by Greg Kessler.

18 Thursday · 7:00 PM
The Ulysses Book Club will hold the second of three meetings to discuss *Ulysses* by James Joyce.

28 Sunday · 2:00 PM
The The San Francisco Business Book Club will meet.

31 Wednesday · 7:30 PM
Classics I Forgot To Read will discuss *The Haunting of Hill House* by Shirley Jackson.



THE MAGICAL ADVENTURES BOOK CLUB IN ALAMEDA

Looking for humorous, magical adventures? Then this group is for you! Each month there will be a discussion, along with games and/or crafts

based around the theme of the book. (Ages 8-10). It will meet the third Friday of every month from 5:30-6:30 PM at Books Inc. in Alameda.



The Last Dragonslayer by Jasper Fforde

When the Great Zambini mysteriously disappears, Jennifer Strange takes over at Kazam Mystical Arts Management. It's already a challenge to keep the hiring agency/retirement home running on her own, especially since magic has been disintegrating every day. Then Jennifer learns she is part of a prophecy to become the Last Dragonslayer and kill the last dragon on Earth. As if dealing with high maintenance wizards all the time isn't enough! A perfect book for fantasy readers with a funny bone! **AGES 12+ AVAILABLE NOW**



The Voyage of Lucy P. Simmons by Barbara Mariconda

After Lucy's parents are killed at sea, magical things begin to happen within her house. Lucy suspects that the magic is coming from a woman named Marni, who seems to have a connection with the sea and bares a remarkable resemblance to a mythical woman in one of her father's paintings. When Lucy learns that her selfish and greedy Uncle is trying to take the house, Marni and Lucy team up against him to ensure that doesn't happen! Get ready for a very magical adventure! **AGES 8-12 AVAILABLE NOW**



Summer and Bird by Katherine Catmull

Summer and Bird are sisters who embark on a quest into the woods to find their parents after they mysteriously disappear one night. Much to their surprise they find themselves in a completely different world! The world of Down is home to talking birds (who need help getting back to their Green home) and the evil Puppeteer queen (who desperately needs to be conquered, so the true bird queen can be discovered) but Summer and Bird are separated and are lead in very different directions to find their parents. A fantasy adventure sprinkled with a bit of fairytale. **AGES 10-13 AVAILABLE OCTOBER 2ND**



Iron Hearted Violet by Kelly Barnhill

Looking for a fairytale about a princess? Then this is the book for you, but be warned, Violet is not a common princess! She lives for adventure and she is extremely clever, almost to a fault. One day, while explor-

ing the castle with her best friend they come across a hidden room that holds a forbidden book; in it is the story of the wicked Nybbas. Violet and her friends have the key to the Nybbas' success or its demise, depending on how they tell the story, but stories tend to make rules of their own. **AGES 8-12 AVAILABLE OCTOBER 9TH**



Penguin and Pinecone by Salina Yoon

One day Penguin happens upon a lost pinecone and quickly befriends it. When Penguin's Grandpa learns of his new friend he sadly has to tell Penguin that pinecones don't belong in the snow. Reluctantly, Penguin returns Pinecone to his home. After a long wait, Penguin is finally able to visit his friend and learns not only has their friendship grown, but so has Pinecone! An endearing and heart warming story that teaches children the importance of friendship. **AGES 3-5 AVAILABLE OCTOBER 2ND**



Ganesha's Sweet Tooth by Sanjay Patel

Ganesha has an insatiable sweet tooth, especially for laddoo, but OH NO! He breaks his tusk after biting into a laddoo jawbreaker! With the help of his friend Mr. Mouse and the poet Vyasa, Ganesha learns that just because something is broken, doesn't mean it can't be useful. The dazzling and bold illustrations make the retelling of how Ganesha helped write the poem Mahabharata even more fun! **AGES 5-8 AVAILABLE NOW**



Family Bedtime Treasury by Christelow and Others

You won't have to worry about what to read next for your child's bedtime story with this impressive collection! With 8 picture books and 8 poems putting your child to bed will be a breeze. And hey, if all else fails it also includes a CD with soft smooth classical music. It's almost too perfect! **AVAILABLE NOW**



I Have A Dream by Kadir Nelson

Kadir Nelson adds to one of the most powerful speeches given in our nation's history. With brilliant oil paintings depicting scenes from Dr. King's words, Nelson has created a memorable way to continue spreading King's important message, for children and adults alike. **AGES 8+ AVAILABLE OCTOBER 9TH**

LOVE LETTER



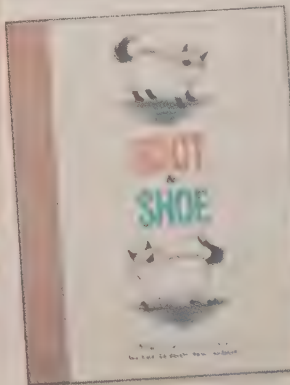
to Marla Frazee

Dear Marla Frazee,

You showed us whose boss in **The Boss Baby** and taught us how to safely take our first steps in **Walk On!** You never fail to amaze us with your story telling and spot on humor, but you're also able to capture us with your dazzling illustrations that make characters come to life on the page with their own personalities and attitudes! Your newest book, **Boot & Shoe**, is so cute it's almost painful.

So we would like to proudly tell you how much we appreciate both your writing and visual story telling talent. You are one exceptional lady, and we look forward to whatever characters you'll bring to life for us next!

Love,
Books Inc.



Reader Review

Unstoppable by Tim Green is an uplifting story that will capture the imaginations of sports fans. The main character Harrison, is a foster child who dreams of playing in the NFL, but Harrison

has never had the love and support of a caring family. Then Harrison's luck changes,



he is adopted by a nice family and begins playing football for his school. Harrison is a dominant force on the football field with his combined size and speed. But another tragic turn of events may crush his dreams forever.

I really enjoyed this book it was great as a sports fan to read a book with so much on the field action. I also enjoyed rooting for Harrison to persevere and never give up. This is must read book for sports fans especially for 4th to 7th graders.

AVAILABLE NOW

Reviewed by Ian, Age 11

BOOKS INC KIDS STORY TIMES

• **Oh My Gosh Stories,**
Every Saturday at
11am @ Books Inc.
in the Marina

• **Storytime** Every
Saturday at 11am
@ Books Inc.
Alameda

• **Storytime** Every
Sunday at 11am
@ Books Inc.
Burlingame

• **Children's Story
Hour!** Every Sat-
urday at 4pm
@ Books Inc.
Mountain View

• **Pajama Party Read
Aloud!** 1st Wednes-
day of the month at
6pm @ Books Inc.
Laurel Village

BANG-BANG BONANZA: *BORDERLANDS 2*.

COURTESY OF GEARBOX SOFTWARE AND 2K GAMES

WHO WANTS TO BE A
GAJILLIONAIRE?

'Borderlands 2' (Gearbox Software/2K Games)

Xbox 360, PS3, PC

GAMER *Borderlands* is often called the "FPS *Diablo*," referencing the addictive, popular PC series and its overwhelmingly endless search for digital treasure. Swapping *Diablo*'s gold and armor for a suggested "870 gajillion guns," *Borderlands 2* is a solid sequel to the 2009 shooter and a step forward for the *Borderlands* series. It's a coherent story, with new, beautiful lands to explore and solid pacing. The story also comes coated in a thick glaze of silly humor to prove developer Gearbox didn't take their game-making too seriously. The temptation is to do the same when reviewing *Borderlands 2*, but I can't help finding the series exhausting.

But, first things first — the game is even more beautiful than its predecessor, employing cel-shaded graphics that subvert the industry's quest for photorealism and replace it with clean, sharp lines. The first *Borderlands* was a whole lotta brown, and *Borderlands 2* opens players up to an assortment of new areas of snow, lava, and swampland in addition to Planet Pandora's alien desert. The cel shading gives *Borderlands* a cinematic look, but the action itself isn't scripted or predetermined in the style of today's cinematic shooter. It gives players room for improvisation and problem solving outside the lines developers might have considered, and encourages player experimentation.

Following the story takes players on a series of missions where you

shoot everything in sight in search of villainous tyrant Handsome Jack, while side missions offer more variety — tracking down lost items or solving simple puzzles. Some of the funniest and most memorable moments occur in the side missions and I worry most gamers won't take the time to sample them all during the 30-plus hour tale — especially if they're speeding along with a group of friends.

Some of these qualities are great, and, still, I often found playing *Borderlands 2* to be a chore. I don't think anyone will disagree that the heart of the *Borderlands* experience is collecting guns and searching for loot, and with 870 gajillion guns comes an endless process of categorization and comparison. Do I need that new gun? Is it more or less powerful than the one I'm already using? Finally, I tired of spending more time worrying about gun statistics than shooting them, and began using whichever one had bullets in it.

The scenery and storytelling are much improved and, while unquestionably an acquired taste, the characters and dialogue are big on laughs. If you like dungeon crawling and blasting alien freaks, there's unlikely to be a more appropriate title than *Borderlands 2* anytime soon. Just be sure you don't have obsessive hang-ups about fake fire-arm statistics, or, like me, you may find yourself in an endless loop of too much loot. (Peter Galvin) **SF80**

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SAXOPHONE COLOSSUS
SONNY ROLLINS
Davies Symphony Hall

After winning every possible distinction, including 2011 Kennedy Center Honors presented by President Obama and the NEA Jazz Master title, tenor sax titan Sonny Rollins continues to chart a course as the greatest living improviser in jazz.

9/29

SOME SKUNK FUNK
BRECKER BROTHERS
WITH RANDY BRECKER, MIKE STERN & DAVE WECKL
Herbst Theatre

10/25

'80s MILES REVISITED
MILES SMILES
WALLACE RONEY, ROB BEN FORD, JOEY DEFRANCESCO
Herbst Theatre

10/25

FORRÓ PARTY!
GILBERTO GIL
Paramount Theatre, Oakland

LIVING LEGENDS & NEW DIRECTIONS

SEPTETO NACIONAL IGNACIO PINEIRO DE CUBA Thursday, October 4	DIANNE REEVES Saturday, October 20	ORQUESTA ARAGÓN Sunday, November 4
BRANFORD MARSALIS, SOLO Friday, October 5	MARC RIBOT & DAVID HIDALGO Wednesday, October 24	LAVAY SMITH & HER RED HOT SKILLET LUCKERS SWINGIN' THE BLUES: THE KANSAS CITY SOUND Saturday, November 10
DON BYRON NEW GOSPEL QUINTET Saturday, October 6	MEMBERS ONLY MARY STALLINGS WITH THE BILL CHARLAP TRIO Friday, October 25	BUIKA Friday, November 16
MONK'S BIRTHDAY: BARRY HARRIS, JACKY TERRASSON & ALFREDO RODRIGUEZ Wednesday, October 10	TONY MALABY'S TAMARINDO FEATURING WILLIAM PARKER & MARK FERBER Saturday, October 27	DORADO SCHMITT AND THE DJANGO ALL-STARS Saturday, November 17
DANILO PÉREZ TRIO Sunday, October 14	GRÉGOIRE MARET QUARTET Sunday, October 28	JOHN MEDESKI, SOLO Sunday, November 18
JERRY & ANDY GONZALEZ ELIO VILLAFRANCA & ARTURO STABLE Thursday, October 18	ROBERT GLASPER EXPERIMENT Thursday, November 1	ARTURO SANDOVAL Saturday, December 1
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ARTS + CULTURE: MUSIC

ARIEL PINK AND THE HAUNTED GRAFFITI
LET LOOSE.

BY TAYLOR KAPLAN
arts@sfbg.com

MUSIC After a decade of tinkering on the fringes of lo-fi experimentalism, Ariel Pink has become synonymous with a distinctive production sensibility: submerging effortless, sun-drenched pop hooks in a queasy, viscous haze, like an impulsive, basement-dwelling Phil Spector for the 21st century.

From *Worm Copy* (2005) to *Before Today* (2010), Pink's universe seemed to hinge on this murky aesthetic, making this year's *Mature Themes* all the more confounding. Despite its clean, competent studio polish, Pink's newest effort exudes all the vague perversity and outsider spirit of his most radically fuzzed-out 8-track explorations.

Next Monday, Pink will appear at Bimbo's 365 Club in support of *Mature Themes*, armed with the Haunted Graffiti project, and the tightest lineup of his backing band to date.

Whereas many bedroom producers have lost their way in the transition to studio recording, (largely due to a forfeiture of creative control), Pink's success in this new environment is attributable to a rigidly independent approach.

"We basically lived at the studio that we built ourselves... over the span of six, seven months," Pink explains over the phone, from his home in LA. "It gave us the opportunity to... let ourselves get loose and comfortable. That's the whole goal, I think... you don't want to be keeping track of time. You're not going to take certain risks."

Surely enough, *Mature Themes* abounds with risky maneuvers, from the Ween-esque genre-emulsify-

HAUNTED HOUSE

Emerging from the bedroom, Ariel Pink unifies a fragmented musical landscape

ing "Is This the Best Spot?," to the lo-meets-hi-fi clash of "Schnitzel Boogie."

"A song like 'Schnitzel Boogie' is not gonna come [about] when you're punching clock at the studio," Pink observes.

He would know, given his first foray into studio territory, which resulted in *Before Today*: the crossover hit that catapulted the Haunted Graffiti project to Pitchfork-level acclaim in 2010. It's the most immediately engaging, song-oriented effort of Pink's career thus far. However, he contends that even "Round and Round"—his pop brilliance was the product of a torturous, creativity-stifling recording process.

"It gets expensive, very quickly, if you're in somebody else's studio, and there's somebody else engineering you," Pink says. "Really, it's better if we just don't involve anybody else."

Bedroom producers are, by nature, control freaks: commanding the direction of their own creative universe with little regard for outside perspective. Therein lies *Mature Themes'* success; although the album finds Pink backed by a band for just the second time, it resembles the unfiltered product of a singular mind, much like his formative recordings.

Pink's eccentricity, and his ever-expanding influence among laptop auteurs, can be credited to a self-described "aesthetic of all-inclusiveness." Instead of cherry-picking artistic influences, or even preferences, his objective is to jam the entire art-world indiscriminately through his musical meat-grinder.

"I always did what I did with the notion of dispelling any kind of genre formality," Pink says. "I wanted to make experimental music, [but] in the form of pop music, like some sort of joke."

Truly postmodern, this philosophy hinges on isolating and extracting musical idioms, and reassembling those ideas in a new context. Given Hype Williams' omnivorous sampling techniques, Neon Indian's confused retro-futurism, and the scathing consumer-culture indictments of James Ferraro (who will share the bill on Monday), Pink's all-inclusive approach has manifested itself far and wide, generating not just a trend, but a zeitgeist.

Revealingly, when pressed to explain the thread between "chill-wave" and "hypnagogic pop," Neon Indian and Ferraro, Pink declares, "that thread is really my contribution, I feel."

From pop artistry to vanguard tinkering, Pink refracts a heap of musical possibilities through *Mature Themes'* warped lens, making a strong case for himself as the unifying figure of an otherwise fragmented musical landscape. **SFBG**

ARIEL PINK'S HAUNTED GRAFFITI

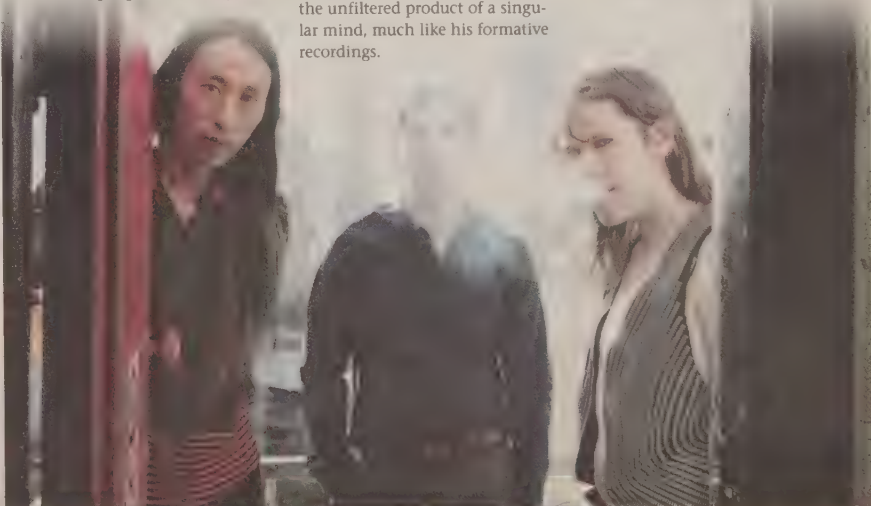
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SMELLS LIKE TEAM SPIRIT

Are hyphy progenitors Clyde Carson and the Team bigger than ever?

BY GARRETT CAPLES
arts@sfbg.com

MUSIC "This is our biggest song by far," Clyde Carson says wearily at his hotel room in San Jose. The song, "Slow Down," features Clyde alongside his newly reconstituted group, the Team, and we're waiting for Kaz Kyzah and Mayne Mannish to show. Mayne turns up, along with "Slow Down" producer Sho Nuff, but

Kaz remains MIA, and the difficulty of keeping three rappers on the same page probably explains why the song is credited to "Clyde Carson featuring the Team," though it appears on the crew's reunion EP, *Hell of a Night* (Moedoe, 2012). In heavy rotation on KMET, and branching out to other markets like LA and Chicago thanks to its Youtube-driven dance-craze, "Slow Down" has been bubblin' for much of the year, as Clyde has doggedly pursued the hit with solo shows and Team dates.

Bay rap fans might experience a little déjà vu here. Back in 2004, when they burst out of Oakland with their regional smash "It's Gettin' Hot"—produced by a then-teen-aged Sho Nuff—the Team helped launch what became known as the hyphy movement, following up with a memorable onslaught of local hits like "Just Go" and "Patron." But what should have been the culmination, their sophomore album, *World Premiere* (Rex/Koch, 2006), was instead interminably delayed, blunting its impact. When Carson moved to LA in 2006 to sign a solo deal with Capitol through The Game's Black Wall Street, the Team seemed prematurely finished due to business rather than personal or creative reasons.

Like several Bay artists signed by the majors during the hyphy era, including Mistah F.A.B., Clyde never got to drop an album; Capitol only released a pair of singles, "2 Step" and the Sean Kingston-featuring "Doin' That," in 2007, but didn't release Clyde until 2009.

"You never know what's gonna happen so you can never blame a label," he says. "At the time Capitol was merging with Virgin. [Capitol Executive VP] Ronnie Johnson took over my project once the companies merged. We was getting ready to shoot the 'Doin' That' video and—he died in his sleep. And I didn't have enough of a foundation where I

could move without a label."

Instead of succumbing to this blow, Carson got back on the grind, and the success of "Slow Down" has resulted from a perfect storm of factors, beginning with an October 2011 call from now-adult Sho Nuff, whose youth had limited his earlier participation in Team activities.

By November, Clyde says, "we were in the studio recording. I put the hook on 'Slow Down.' I wanted

a feature so I reached out to Keak da Sneak, but it didn't work out so I reached out to Kaz and he put that verse on. Then I sent Kaz five or six songs and he did them all in one day. So we were like, shit, let's do a Team album and put Mayne on these songs."

Mayne himself is a key element of what we might call the Team 2.0.

"There was a time where I fell back from rappin' and started learning the game by managing Carson," he admits. "I wasn't as confident a rapper as Clyde and Kaz, really goin' in there destroyin' shit."

But "destroyin' shit" is exactly what Mayne does on the third verse of "Slow Down," and all over the EP, his rapid staccato bark providing a perfect contrast to



WITH "SLOW DOWN," THE TEAM IS BACK ON ITS GRIND. PHOTO BY GARRETT CAPLES

the low-register growls of Kaz and Clyde.

"Some rapper blood just came out of me," Mayne laughs, "and when we started back working with Sho Nuff, he helped bring my whole character and style out."

The final ingredient was unpredictable: when "Slow Down" first dropped early this year, an SF high school student under the handle J12 posted a Youtube video of a dance he invented to the song. "The J12" has gone ghetto viral, racking up 700,000 hits, spawning numerous homage vids, and fueling demand for Team appearances in previously unheard of areas like Chicago. Inevitably J12 converged with the group, dropping the dance in the official video and becoming Carson's DJ.

"He put that shit on for real," Clyde says. "I never imagined havin' a dance to one of our songs. When I was a teen, niggas wasn't dancin'. But it lets me know the music we makin' is resonating with that generation."

"I ain't gonna start dancin'," Carson laughs, though I submit he's doing the J12 at 1:05 of the official video. "But I definitely appreciate it." **SBFG**

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GIMME SHELTER

Negotiating crisis and 'Turbulence' at Portland, Ore.'s TBA Festival

BY ROBERT AVILA
arts@sfbg.com

THEATER The word "challenging" gets thrown around a lot in the art world. Everyone wants to be considered challenging. So much so, it starts to sound like a byword for its opposite. A plea to "like" on Facebook. That sort of thing. In truth, few pieces of theater, dance, or performance actually live up to the meaning of this over-used phrase by unsettling basic assumptions about our relation to the work itself and its social and institutional contexts.

Judging by such terms — not to mention the extreme reactions of its audiences — Keith Hennessy's *Turbulence* (a dance about the economy) has to be considered a challenging work of art; it offers the opportunity for experience and dialogue that is rare in the performance context.

Turbulence is a highly collaborative, experimental piece drawn from both performer-choreographer-activist Hennessy's longstanding concerns with art-making in a capitalist-imperialist system and his wide set of contacts and relationships across the performance and dance worlds. Although the exact grouping of artists participating in the piece has changed throughout the life of the project, the participants (mixing Bay Area, US, and European artists) invariably function as full partners in the undertaking. The project has been underway for two years as research, experiment and performance in parts of Western Europe and the US — including workshop

performances at CounterPULSE earlier this year — and makes its official Bay Area debut at Yerba Buena Center for the Arts this weekend before heading off to New York.

I encountered it two weeks ago during its official world premiere at Portland, Ore.'s Time-Based Art (TBA) Festival, where former YBCA performing arts curator Angela Mattox was inaugurating her first year as artistic director with a wide-ranging and exceptional program of new performance. True to the spirit of the long-term, in-depth relationships she is working to develop between artists and community, Mattox had laid the groundwork for a meaningful engagement with *Turbulence* back in June with a symposium that facilitated discussion about the politics of the work.

As a knowing, rigorous response to crisis — political, economic, social, spiritual — *Turbulence* by its nature calls into question the relations and possibilities undergirding its own position, and presentation, in the institutional context of contemporary dance and performance. That's to say, it can be a somewhat unwieldy, confusing beast for its sponsors and hosts as much as for its audiences. Even so simple a thing as a run time for the performance can't be counted on. The first night I attended at the Imago Theater, in Portland's southeast quarter, it was underway by 8:30pm-ish.

In the end, I saw *Turbulence* unfold on two consecutive nights of its four-night run. It's striking both how different it could look and feel each night, and how much clearer

the work's parameters and possibilities, its logic and dynamism, reveal themselves with repeated encounters. Someone walking in off the street could be forgiven for thinking the whole thing an improvised party, or a theatrical free-for-all, but for all its spontaneity, seeming randomness, open-ended invitations, and free-flowing invention, *Turbulence* builds on a wealth of collective research, discovery, and highly attuned relationships that — in participation with a given audience — produce their own unique results.

The *Turbulence* project began before Occupy, and yet it dovetails in basic ways with the impulses that last year brought people into shared, reclaimed "public" space across the country and globe, in fundamental protest against the status quo and, at the same time, in a mode of spontaneous, creative, generative desire geared to individual and collective freedom — freedom from the oppressive structures and ideas of an exploitative class system, but also freedom in the widest sense of working out the meaning and potential in the real lifetimes of real bodies in dynamic social relation to each other.

Boundaries of all kinds are made porous here — or are simply revealed as already porous, and therefore fluid, contestable, negotiable, infinitely malleable. **SFBG**

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FLY, ON THE WALL

'Niagara Falling' takes to the air to take on the recession

BY RITA FELCIANO
arts@sfbg.com

DANCE Suspended by a single rope, Jennifer Chien's bare feet gently push against the white wall of Zaccho Dance Theatre's studio. The move propels her into space; perhaps she is swimming, perhaps flying, or just floating on Carla Kihlstedt and Matthias Bossi's finely detailed score.

Chien is rehearsing the finale for *Niagara Falling*, Flyaway Productions artistic director Jo Kreiter's latest site-specific outdoor work. It will be performed against the west wall of the Renoir Hotel on Market Street. The dance in the air feels quiet and ever so poetic, particularly for a work that originated in Kreiter's sense of having been "stung and caught by that whole American economics story."

Niagara is another of Kreiter's socially conscious choreographies, in which she examines vital issues through art making. She has called herself a "citizen artist," a person she describes as someone whose work is "essentially concerned about how we live in the world." (Poet Adrienne Rich and musician-activist Pete Seeger have been guiding lights.)

"Actually," Kreiter adds, "any artist does that — except that some of us are more able or willing to talk about the issues." She has called *Niagara Falling* "an artistic response to the economic degradation of our current recession."

As a citizen artist, Kreiter's choreographies are most frequently performed in public places, free of charge. They are accessible to casual passersby, neighborhood folks, and dancegoers. This is art at the heart of the democratic ideal.

Her works also subtly alter the urban landscape and the way we perceive it. After *Singing Praises: Centennial Dances for the Women's Building*, the owners of the Women's Building confessed that before the piece, they had not even known their Mission District neighbors. *Mission Wall Dances* honored the old Garland Hotel, an SRO that housed disadvantaged people until it burned and was rebuilt as lodging for tourists. (Painter Josef Norris was inspired to add some of Kreiter's dancers to the building's existing mural.) With one of her earliest

works, *Sparrow's End*, Kreiter created an "urban fantasy" for one of the most drug-infested alleys in the Mission. I still remember its beauty and also the odor that pervaded that sad location.

Niagara happened because Kreiter had admired David and Hi-Jin Hodge's video setting for Brenda Way's 2009 *In the Memory of the Forest*. Talking with the artists, Kreiter realized that the three of them had much in common — particularly when she learned that the Hodges had documented the poverty and decay of David's hometown, Niagara Falls, NY, by talking with its citizens. Some of what he said sounded all too familiar with what is happening to many people in San Francisco.

Both cities are also surrounded by beautiful but sometimes terrifying bodies of water. The imagery is as ancient as Noah's bobbing ark and as recent as the videos of Japan's 2011 tsunami. So it seems appropriate that the first two pieces of equipment Kreiter ordered were a lifeboat and life jackets. The boat is a commissioned steel structure; the vests came off the rack.

Hanging from the wall at the Zaccho studio for the last rehearsal there — the equipment would be moved downtown later that day — three dancers are buffeted by the video's raging waters and a howling storm on the soundtrack. The women look ever so vulnerable as they try to catch and don the slippery life jackets. Yet gradually in all that chaos they find a common rhythm and can link arms in relative safety.

While *Niagara* is a piece that gives voice to the reality of the urban poor, it's also a beacon of hope. The work happened because, Kreiter acknowledges, people — like the Renoir Hotel's owners and Urban Solutions, the SOMA-based economic development nonprofit — have been supportive of the project. Pointing out that she started working on the piece before the advent of Occupy Wall Street, she observes that "everything is collapsing, and yet in some places there are people who try to pull things forward." **SPBG**

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ARTS + CULTURE: FILM

FROM LEFT: LIBERAL ARTS; 40 DAYS AT BASE CAMP (TOP) AND
MANUFACTURING STOKE (BOTTOM); A 1979 PORTRAIT OF DIANA VREELAND.



PHOTO BY KEVIN MOSS

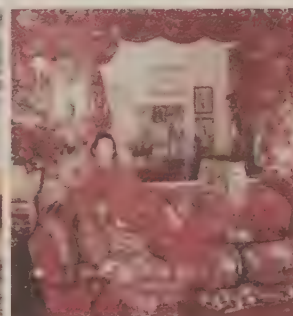
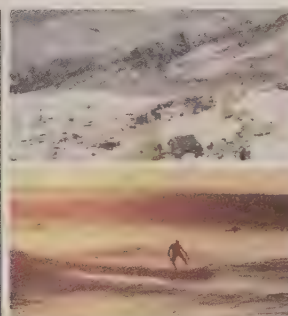


PHOTO BY KEVIN MOSS

BY CHERYL EDDY
cheryl@sfbg.com

CHRONIC YOUTH

'Liberal Arts' and other new releases
take on aging (gracefully and otherwise).
Plus: a new action-sports film fest.

FILM It can't be a coincidence that within a week, a pair of films have been released about 35-year-olds who contemplate hooking up with 19-year-olds. That 16-year age gap — with an immature or other otherwise emotionally stunted thirty-something on one end, and a precocious millennial on the other — is narrow enough to be plausible, but just wide enough to be awkward.

Now in theaters, *Hello I Must Be Going* traces the existential failings of Amy (Melanie Lynskey), so discombobulated post-divorce that she moves back home and takes up with Jeremy (Christopher Abbott), the son of one of her father's potential clients. Despite their chic Connecticut lifestyle, Mom (Blythe Danner) and Dad (John Rubinstein) have been hit by the recession; Amy's self-pitying second adolescence only makes the household tension worse.

Meanwhile, her hot, clandestine fling with Jeremy, an uninhibited actor, is tested less by their age difference than by his connection to the lucrative account that Amy's father is desperately trying to land. Of course, there is a cringe-worthy scene where Amy crashes a party, looking for Jeremy, and the bleary-eyed youth who answers the door announces "Someone's mom is here!"

This week's *Liberal Arts* reverses the genders of the controversial couple, with Jesse (*How I Met Your Mother*'s Josh Radnor, who also wrote and directed) falling for Zibby (Elizabeth Olsen), a student at the leafy Ohio university he graduated from years before (never named, but filmed at Kenyon College, Radnor's own alma mater). The two meet when Jesse, now a jaded Brooklynite, visits to celebrate the retirement of Professor Hoberg (Richard Jenkins); unlike *Hello*'s Amy and Jeremy, who waste no time knocking boots, the question of whether to consummate the relationship becomes a major plot point.

Liberal Arts is at its best when delineating a specific type of collegiate experience — as safe, privileged bubble where, as Jesse explains, you can announce "I'm a poet!" without anyone punching you in the face. It can also be an oppressive space, as illustrated by a cranky prof who feels trapped by academia (a razor-sharp Lucinda Janney), and a morose classmate of Zibby's who identifies a little too closely with David Foster Wallace.

And it's stuff like the Wallace references (again, never named — just identified via heavily dropped hints, for all the cool viewers to catch) that're ultimately *Liberal Arts*' undoing. Radnor explores some interesting themes, but the film is full of indie-comedy tropes — the friendly stoner (Zac Efron) who randomly appears to dispense life lessons; an anti-*Twilight* rant that's a bit too pleased with itself; the unusually attractive character who appears in the first act and is obviously destined for inclusion in the inevitable happy ending.

By contrast, "airless" and "predictable" are not words anyone would use to describe the life of legendary fashion editor Diana Vreeland, colorfully recounted in *Diana Vreeland: The Eye Has to Travel*, a doc directed by her granddaughter-in-law, Lisa Immordino Vreeland. The family connection meant seemingly unlimited access to material featuring the unconventionally glamorous (and highly quotable) Vreeland herself, plus the striking images that remain from her work at Harper's Bazaar, Vogue, and the Costume Institute of the Metropolitan Museum of Art.

"Narrated" from interview

transcripts by an actor approximating the late Vreeland's husky, posh tones, the film allows for some criticism (her employees often trembled at the sight of her; her sons felt neglected; her grasp of historical accuracy while working at the museum was sometimes lacking) among the praise, which is lavish and delivered by A-listers like Anjelica Huston, who remembers "She had a taste for the extraordinary and the extreme," and Manolo Blahnik, who squeals, "She had the vision!"

Glamour also factors into *Peter Ford: A Little Prince*, a 40-minute documentary directed by Alexander Roman, who'll attend both Sun/30 screenings with film subject Peter Ford. "My whole life has been defined by being Glenn Ford's son," the sixtysomething Peter says. (For all the Jeremys and Zibbys out there, Glenn Ford was a Hollywood superstar in the 1950s.) Home movies and snapshots depicting a blissful domestic life contrast with Peter's rambling interview, which spans the length of the film and reveals that all those happy scenes were staged for publicity purposes. Less a bio of Glenn, Peter, or Peter's mother, dancer Eleanor Powell, *A Little Prince* is more a peek into the psyche of someone who's spent his life in the shadow of a legend. "Being a movie star's child is the hardest job in the world," Peter says — hyperbole clearly wrought from a lifelong identity crisis.

And it wouldn't be a week in San Francisco without a film festival (or two: check out Nicole Gluckstern's take on the Berlin and Beyond Film Festival elsewhere in this issue). The folks at SF IndieFest — who already program their flag-

ship fest, plus DocFest and genre showcase Another Hole in the Head — add another to the rolls with the **Northern California Action/Sports Film Festival**.

Aimed at athletes rather than typical film-fest types (evidence: movies screen at Sports Basement locations, where you can gear up for your next adventure on the way out the door), this three-day event contains the expected array of skiing, skateboarding, and surfing flicks — check out *Manufacturing Stoke*, which takes a look at how the surf industry has been transformed by a recent trend toward using environmentally-friendly materials to build boards — but also films focusing on more specialized pursuits like bouldering and slacklining.

Fans of *Into Thin Air* won't want to miss *40 Days at Base Camp*. The base camp in question is the bustling, ever-shifting village — filled with an international population of guides, climbers both soulful and breezy, Sherpas, volunteer medics, and assorted support staff — perched beneath Mount Everest. As personal triumphs mingle with day-to-day activities (and grimmer tasks, like clearing away long-dead bodies that have worked their way up through the ice), one observer accurately dubs the scene "a fascinating microcosm." **SFBG**

Liberal Arts and Diana Vreeland: The Eye Has to Travel open Fri/28 in Bay Area theaters.

Peter Ford: A Little Prince screens Sun/30, 11am and 3pm, at Delancey Street, 600 Embarcadero, SF. For tickets (\$8) and more information, visit www.alittleprince.net.

Northern California Action/Sports Film Festival runs Fri/28-Sun/30 with films screening simultaneously at Sports Basement locations in SF, Walnut Creek, and Sunnyvale, and Mission Cliffs, 2295 Harrison, SF. For tickets (\$5; festival pass, \$25) and schedule, visit www.sffindie.com.

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DÉJÀ WHO?

Berlin and Beyond showcases top German talents more than once

BY NICOLE GLUCKSTERN
arts@sfbg.com

FILM An unmistakable sense of déjà vu (or its German-language equivalent) permeates the program for the 17th annual Berlin and Beyond Festival. From a tribute retrospective of the films of Swiss-born actor Mario Adorf, to twin appearances by rising stars Nina Hoss, Lars Eidinger, and Ronald Zehrfeld in an array of contemporary features, to a doc-drama of East German skater youth which builds on a world introduced by a previous documentary about Eastern Bloc break dancing, there emerges a not unpleasant feeling of familiarity. But for long-time aficionados and new fans of German cinema alike, the opportunity to spend twice the amount of time with some of that country's most versatile talent is a welcome one, and further provides a pretty good snapshot of the key players in German cinema right now.

Nina Hoss's starring turn in Hendrik Handloegten's *Summer Window* won't just inspire déjà vu in attendees of Christian Petzold's *Barbara* (which also stars Hoss) — she herself plays a woman plagued by it. Trapped in a chain of events she's already lived through, Hoss' sympathetic yet scattered Juliane tries desperately to recreate the past exactly as she remembers it in order to (re) connect with her future boyfriend August (Mark Waschke), until she realizes she must alter her actions in order to save the life of her best friend Emily (an effervescent Fritzi Haberlandt).

Lars Eidinger (also starring in *Home for Weekend*) plays the unenviable role of Juliane's current boyfriend, Phillip, a visibly frustrated cuckold to a future possibility. Overall *Summer Window* (whose director co-wrote 2003's *Goodbye Lenin!*) holds its own in the nebulous category of "what if" films that hinge directly on the choices made by their protagonists. It's a genuine pleasure to watch Hoss play a character considerably less chilly than her usual roles, exemplified this year by her performance in *Barbara* as an embattled, disgraced physician trapped in a small East German village.

Closing down the festival on October 4, the exuberant skater doc *This Ain't California*, directed by Marten Persiel, details the rise of a rebellious skateboarding subculture in the heart of the GDR. Featuring a goody amount of footage purportedly shot by the adolescent skaters themselves on a rare Super-8 camera borrowed from a parent, it beautifully captures the iridescent essence of a youth culture on the move. (A matter of some controversy, some of the footage used was apparently recreated by the filmmakers rather than strictly archival, a decision they defended in an interview in Germany by asserting that it nonetheless documents the "emotional truth" of its subjects.)

Reminiscent of the quietly remarkable Nico Raschick break dancing documentary *Here We Come* (which screened at Berlin and Beyond in 2007), *California* follows its youthful protagonists as they build their first skateboards using reclaimed wood and roller-skate wheels, improvise their own freestyle tricks and "branded" sportswear, and tap into a free-



SKATEBOARDING DOC THIS AIN'T CALIFORNIA REVEALS RADNESS BEHIND THE IRON CURTAIN.

TOP PHOTO BY HARALD SCHMITT;
BOTTOM PHOTO BY WILDFREMD PRODUCTION GMBH

dom of expression that belies the oppressive nature of the totalitarian state that surrounds them.

As with the break dancing kids in Raschick's documentary, the Communist regime tries first to suppress and then to co-opt the skate scene in Persiel's tale, offering the most talented skaters sponsorships, coaching positions, and even a trip to Prague in 1988 to compete in the Euroskate Championships. But despite their best efforts, officials find it impossible to completely repress the tight camaraderie coalescing around the "concrete playground" of East Berlin's Alexanderplatz and the key figures in the scene, including a bleached blonde spitfire named Denis Paracek, a.k.a. "Panik," whose fearless disdain for authority made him something of a legend among his circle of friends.

Interspersed with present-day scenes — as friends gather together in adulthood to celebrate Panik's memory and reminisce about their skating glory days — and infused with a jubilantly aggressive soundtrack, heavy on the Lars Damm and Claus Grabke, *This Ain't California* does indeed document a certain emotional truth. It moves beyond mere *ostalgie* to capture the passionate lust for autonomy that defines adolescent rites of passage everywhere. **SFBG**

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WE WERE HERE

'Detropia' chronicles urban decline in a fresh light

BY MARKE B.
marke@sfbg.com

FILM "I feel like I was maybe here, a while back. Or I'm older than I really am, and I just have this young body and spirit and mind — but I have a memory of this place when it was bengin'," says video blogger Crystal Starr in new doc *Detropia*, gazing at the Detroit skyline from an abandoned building somewhere on the West Side, puffing a little joint.

Most people who grew up in the Rust Belt, kicking around the ghostly landscape of industrial decay, know this feeling intimately. But for those of us from Detroit, once-glamorous capital of American manufacturing and symbol of the triumph of capitalism, the sentiment is especially keen. We feel like we were born with the history of the city in our bones.

Another common feeling is that of dread upon hearing that yet another arty documentary (or brow-furrowing article, or glossy photo book) about Detroit is coming down the pipe. The narrative arc of such things is usually this: remember Motown? Cars were amazing. Then there were scary riots, probably out of thin air. Then the jobs left. Isn't Detroit sad now? Look how spooky this abandoned train station from the 1930s is! America is over. Wait! Some hipsters are starting a farm downtown! There may be hope after all. But who knows?

Detropia, directed by Heidi Ewing, who grew up near Detroit, and Rachel Grady, doesn't exactly deconstruct that crusty storyline (non-spoiler alert: the hipster-farmers become performance artists). But this important and beautiful film shows how much more of the Detroit tale takes on meaning and shape when told through the voices of people who actually live there,

with a cinematic eye that doesn't shy away from reality, even as it bends it to narrative ends. (In *Detropia*, even a plastic-wrapped head of iceberg lettuce is a metaphor.)

Those voices include Starr and several others, including George MacGregor, president of the United Auto Workers Local 22, who is filmed during the painful closure of an American Axle plant; Tommy Stephens, slight-but-wise owner of an old school bar-restaurant; and a jaunty band of scrap-metal salvagers who should become the subject of a documentary in their own right.

Yes, the film has a somber tone and melancholy style. Grim statistics — "in the last 10 years, Michigan has lost 50 percent of its manufacturing jobs;" "six million workers lost their jobs" — are dutifully displayed. Current Detroit industries, like casino gambling or techno and hip-hop music, and their effect on the economy are left unexamined. And yes, the ruins of Detroit look gorgeous. (One thing *Detropia* gets spot-on is how the pervasively humid, green-gray light of the coastal city echoes off peeled paint and crumbling yellow-red brick.)

But when you hear MacGregor at his desk gently telling an elderly retiree on speakerphone that she has no vision insurance — it was one of the union compromises of the auto industry bailout — right before he launches into a mesmerizing rhapsody on the middle class, the camera lingering on his greased hair and patchwork sweater, you realize the utopia of *Detropia* isn't the hoped-for return of the old days. It's the insistence of humanity to persevere and form a community, no matter how crazy things get. **B+**

DETROPIA opens Fri/28 in Bay Area theaters.

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WEDNESDAY 10/24
FROM THE JAM

WEDNESDAY 10/31 & THURSDAY 11/1
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SOPHIE BARKER
(OF ZERO 7)

MONDAY 11/5
SUSANNA HOFFS
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Mike Scheidt (YOB, Thrill
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INNER EAR BRIGADE
Marco Kneidl's SHATTERED,
Mutual Aid Project

PUNK ROCK SIDESHOW

SPACE VACATION
Ironwitch

TOKYO RAID
Spiral Electric, Elektrik Sunset

DEAD WESTERN
Exquisite Corps, Blue Oaks

TOYS THAT KILL
Pins of Light, Elephant Rifle

MICHAEL BEACH
Native Cats (AUS), Buttons

Schedule change: Doors for all Tues/Wed/Thurs night shows
now open at 8:30pm and first band on stage by 9:00pm.
Upcoming: D21, Rubedo, Wreckless Eric, Fuzz, Dreamdate,
Old Crow, Marvel Corp, Chris Cohen, Kilo on a Grime Sprae,
Champ Time, Unnatural Helpers, Warm Soda, Bill Orutt,
White Manan, Apogee Sound Club, Bobby Joe Thola,
Sloofy Feg, Cult of Youth.

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ARTS + CULTURE: NIGHTLIFE

SCHWING! DJ ULTRAVIOLET OF TRAP CITY
(TOP) AND POLISH HOUSE DUO CATZ 'N DOGZ.

PURPLE-TRATIN'

BY MARKE B
marke@sfbg.com

SUPER EGO First off, a woozy-recovery shoutout to the heroes of Folsom Street Fair, beyond the organizers themselves, who continue to bring a solid electro music festival vibe to the, er, packed fistful of proceedings. I think drag artist VivvyAnne Forevermore outdid all the torture enthusiasts by staying in full face for three whole days of performing, the mysterious entity known as Luther proved at its party that 400 thirsties, sex-reeking men on a dancefloor doesn't mean "circuit party," and DJ Carnita of Hard French valiantly kicked off the amazing Deviants party fresh from the hospital, his ankle broken in a tragic gay basketball accident. What we won't do for love!

Now, looking ahead (after all those behinds): is trap music a trap? The burgeoning microgenre has seized the Internet this summer after bubbling under for 10 years, begun as a low-budget, dirty-sounding Atlanta rap beats style meant to reflect the dark and paranoid feel of the drug game — the "trap" in question. What it's become is both a savvy marketing onslaught by hype-happy music producers, some of them of the douche variety (boo), but also a way for dubstep-weary general partiers to get deeper and sexier, by combining hip-hop's crunked 808 bass-snare swag with EDM's keyboard-driven energy and some classic booty-bass trimming (nice).

I'm digging it, even though I'm no fan of pop-EDM's LCD aspirations or contemporary hip-pop's zombie materialism and worn-out masculinity-crisis tropes — although all that's recently been changing a bit, and luckily the sophisticated techno and alternative hip-hop scenes have been thriving in reaction. SF finally has a regular club night devoted to the sound, **Trap City** (Sat/29 and last Saturdays, 9pm-4am, \$7-\$10. Icon, 1192 Folsom, SF. www.facebook.com.trapcitysf). And of course we're giving it some goofy irony and some serious underground connections.

The irony comes via witchy-Tumblr graphics, cartoonish "gold chainz swangin'" hype, and Net-savvy entities (producer Trill Murray and rapper Chippy Nonstop perform this month). The underground connects come from notorious

DJ Ultraviolet
(www.facebook.com/ultravioletdj),

queen of the early, grimy dubstep and bass scenes here, who runs the Trap with partner Napsty. "I think a lot of DJs are getting into this style of music because it is a lot less intense and 'ravetastic' than most of the brostep coming out these days, and that sort of vibe is easier for more people to grasp right now than electro and dubstep bangers — although I enjoy those, too," Ultraviolet told me over email.

"I've always injected a bit of hip-hop flavor into my sets and so a lot of the trap music coming out recently appealed to me: it sounds good on the big soundsystems and girls aren't afraid to dance to it. I really like the diverseness of the scene. At Trap City we get all types of people. You just see everyone going nuts and loving it so much, I kinda ask myself, as a bass music DJ how could I not get into this? LOL."

Together with other local DJs — some of them hailing from the burner, glitch, or street bass scenes — like Taso, Stylust Beats, Bogl, and AnTennae, and following in the footsteps of big timers like Diplo and Flosstradamus, the Trap City kids are pushing the sound forward. Even if it all ends up being more marketing mirage than actual sonic imprint (ahem, moombahton), it's got a great beat and we can dance to it.

"SF has always loved its hip hop and dirty bass, so the combination of the two seems to fit perfectly with SF's style," Ultraviolet tells me. (Peep her productions and trap mixes at www.soundcloud.com/djultraviolet.) "We're a cool town, this is cool music. I see SF and trap music having a long romantic relationship."

AFROLICIOUS

Last time our favorite Latin funk-global jams collective took over Mighty, it was dancing room only — this installment looks to be just as groovy-bonkers, with a three-hour set from awesome Afrolicious brothers Pleasuremaker and Senor Oz (including live percussion), and special guests J-Boogie and Izzy*Wise. Fri/28, 10pm-late, \$8 advance. Mighty, 119 Utah, SF. www.mighty119.com



ANDY STOTT

The renowned Manchester technoist blew minds last year with the release of two EPs, *Passed Me By* and *We Stay Together* that embraced an almost terrifying sludgy slowness, mesmerizing with an ur-tribal vibe. He'll be joined by

psychotomimetic occultists

Demdike Stare, glitch-blissed Balam Acab, SF's ghostly oOoOo, sound artist Holly Herndon, and Dark Entries' dark-waver Josh Cheon for an eclectic night of sounds of now at the Public Access party. Fri/28, 10pm, \$12-\$15. Public Works, 161 Erie, SF. www.publicsf.com

CATZ 'N DOGZ

A Polish house duo so close to my heart I can feel it beating them right now. They live in Berlin now, and combine polished Wolf + Lamb-like R&Bish vibes with that trademark Germanic techno attention to every detail. Most important, they have a sense of humor, great ears for new releases, and are a lot of fun to dance to. Sat/29, 9pm-4am, \$10-\$20. Monarch, 101 Sixth St., SF. www.monarchsf.com

SWEATER FUNK FOUR-YEAR ANNIVERSARY

The 100 percent vinyl soul party jets out of the toddler stage, with all the original crew in tact, including one of my favorite people, DJ Mama Bear. Laidback, deep boogie, slow jams loveliness — and yes, you will sweat. Sat/29, 9pm, \$5 advance, Elbo Room, 647 Valencia, SF. www.elbo.com

STEREO

This sounds cool: A party in a huge space (Space 550, in fact) with 3-D visuals mixed live (first 500 in get glasses), a DJ set by Ladytron, and a 1990s house room with old school and 3-D video games, and a giant projected Pong tournament. Double double win win. Sat/29, 9pm-late, \$25 advance. Space 550, 550 Barneveld, SF. www.tinyurl.com/stereo550

TIARA SENSATION PAGEANT

Who will win this year's drag tiara of insanity and wonder? All the underground gender clown cognoscenti will gather to determine the new princess-unicorn of the scene, brought to you by the Tiara Sensation crew (they do the fantastic Some Thing drag night at the Stud on Fridays). Judges Pink Lightning, Gina LaDivina, and HRH Princess Diandra of NYC will choose from a glittering bevy of hopefuls; current titleholder Lil Miss Hot Mess will step down (and down) in a surely unforgettable number. Sat/29, 9pm, \$15-\$20. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com **SFBG**

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PRESERVATION HALL JAZZ BAND WITH

THURS. OCT. 4 - \$30 - DOORS 8, SHOW 9
ROBERT EARL KEEN (& MORE TBA)

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SUN. OCT. 7 - \$30 - DOORS 7, SHOW 8
JUSTIN TOWNES EARLE, DEL MCCOUR, AND AMANDA SHAW & THE CUTE GUYS

AND MORE UPCOMING SHOWS:
WED. OCT. 17 - \$15 - DOORS 8, SHOW 9
WOODS / WHITE FENCE / MAGIC TRICK

SAT. OCT. 27 - \$18 - DOORS 8, SHOW 9
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MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT

SFBG.COM/NOISE

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at sfbg@sfbg.com. For further information on how to submit items for the listings, see Picks

WEDNESDAY 26

ROCK/BLUES/HIP-HOP

Ryan Bingham, La Santa Cecilia Slim's. 8pm, \$26.
Claybourne, Kate Brown 50 Mason Social House 7pm
False, Blown to Bits, Lycus Elbo Room. 9pm, \$7
Felsen 50 Mason Social House. 9pm
Ghost Parade, Stomacher, Soonest Bottom of the Hill. 9pm, \$10
Local H, Ambassadors Brick and Mortar Music

Hall. 9pm, \$12-\$15.
Lonesome Heroes, Mariee Sioux, Jeffrey Manson Cafe Du Nord. 9pm, \$10.
Menomena, PVY Gimbo's. 8pm, \$20.
Nathan and Rachel Johnny Foley's. 9pm, free.
Obituary, Broken Hope, Decrepit Birth, Jungle Rot, Encrust, Feast DNA Lounge. 6:30pm, \$18.
Owl City, Matthew Koma Regency Ballroom. 7:30pm, \$25.
Amanda Palmer and the Grand Theft Orchestra Fillmore. 8pm, \$25.
Papa Bear and the Easy Love, Kelly McFarling, DonCat Great American Music Hall. 8pm, \$14-\$16.
Steakhouse, Wounded Men, El Cajon Hemlock Tavern. 8:30pm, \$6.
Soul Train Revival with Ziek McCarter Boom Room Room. 9pm, \$5.
Todd vs Guide Johnny Foley's Dueling Pianos. 9:30pm

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz.

9pm, \$10.
Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free
Ricardo Scales Top of the Mark, 999 California, SF: www.topofthemark.com. 6:30pm, \$5.
"SF Underground Music Fest" 50 Mason Social House, SF: www.50masonsocialhouse.com. 8pm, \$5. With Felsen, MK4, Real Numbers.
Paula West Yosh's SF. 8pm, \$30.

FOLK/WORLD/COUNTRY

Bebel Gilberto Herbst Theater, 401 Van Ness, SF: www.cityboxoffice.com. 7pm.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF: www.bootycall-wednesday.com. 9pm
Coo-Yah! Som., 2925 16th St, SF, (415) 558-8521. 10pm, free
Full-Step! Tunnel Top. 10pm, free.

Hardcore Humpday Happy Hour KRKL, 52 Sixth St, SF, (415) 658-5506. 6pm, \$3.
Obey the Kitty: Justin Miller Vessel, 85 Campton Place, SF: www.vessel.com. 1pm, \$5.

THURSDAY 27

ROCK/BLUES/HIP-HOP

Marina Caviglia 50 Mason Social House. 7pm
Dreadmate, Parlour Suite, She's, Ian Fays, DJ Neil Martinson Brick and Mortar Music Hall. 10pm, \$7-\$10.
Grannies, Jetsins, Psychology of Genocide Three Parkside. 9pm, \$7-\$100. Blixafest/Bloomfest 2012
Grass Widow, Rabbits, Apogee Sound Club, Future Twin Cell Space, 2050 Bryant, SF: www.sfbg.com/mass. 9pm, \$10-\$20. SF Critical Mass 20th Birthday Party Bash

Hey Champ, Frank and Derol, popscene DJs Rickshaw Stop. 9:30pm, \$12-\$14
Hydrophonic: Scochella with Electric Shepherd, Rawdard, Vinyl Intermissions by Children of the Funk Slim's. 8:30pm, \$12
John Lawton Trio Johnny Foley's. 9pm, free.
Mark Sexton Band, Illusion of Self, Lemay Boom Boom Room. 8pm, \$7.
Meiko Independent. 8pm, \$15.
Moggs, Keiki, Goldring/Tompson Hemlock Tavern. 8:30pm, \$7.
Panic is Perfect, Oceanography, DJ Blondie K Amnesia. 9pm, \$7-\$10.
Rare Animals, Ancient Mariner, Year of the Fist Bottom of the Hill. 9pm, \$10
"Stephan Jenkins Birthday Party and Concert: A Benefit for Classical Revolution" Great American Music Hall. 8pm, \$20. With Classical Revolution Orchestra
Rags Tuttle vs Todd Johnny Foley's Dueling

CONTINUES ON PAGE 36

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THURSDAY 9/27 9PM-57

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SUNDAY SEPTEMBER 30TH 10:30PM \$20 (ROCK)
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MONDAY OCTOBER 1ST 7:30PM \$10 (ROCK/POP)
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JEREMY PASSION • JOANNA BORROMEO
TUESDAY OCTOBER 2ND 7:30PM \$10 \$15 (ROCK/POP) ALL AGES
RON POPE
JERAD FINCK • ANJUS PALE BLUE EYES
WEDNESDAY OCTOBER 3RD 9PM \$25 (FOLK/INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
LAURA MARLING:
THE WORKING HOLIDAY TOUR
THURSDAY OCTOBER 4TH 8PM \$15 (ROCK/OPEN MIC)
SUBCONTINENTAL DRIFT
- MIXER AND PERFORMANCES
FRIDAY OCTOBER 5TH 7:30PM \$10 (ROCK/AMERICAN) ALL AGES
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THE ACUSTIC SHOW FEATURING:
ROGER KNOX / JON LANGFORD & TALLY THIMS
• WALTER SALAS-HUMARA • THE CREAK
FRIDAY OCTOBER 5TH 7:30PM \$10 (ROCK/AMERICAN)
"THE OFFICIAL UNOFFICIAL HARDLY STRICTLY BLUEGRASS AFTER PARTY!"
THE ELECTRIC SHOW FEATURING:
THE SADIES / JON LANGFORD AND HIS SADIES • MISSISSIPPI RIDER
SATURDAY OCTOBER 6TH 10:30PM \$10 (ROCK/POP/REGGAE)
SOUL AND REGGAE REVUE
FEATURING:
THE INCITERS / THE IMPALERS
DJ DION
SUNDAY OCTOBER 7TH 8:30PM \$12-\$14 (ROCK/FOLK)
ADMIRAL FALLOU
YOUNG BUFFALO
MONDAY OCTOBER 8TH 8PM \$10 (INDIE)
LOVING CLIP PRESENTS:
THE BLANK TAPES
THE LAWLANDS • CABANA CAFE
WEDNESDAY OCTOBER 10TH 9:30PM \$15 (ROCK/POP) 111
THE CORIN TUCKER BAND
MECCA NORMAL
UPCOMING SHOWS
10/11 HUNDRED WATERS
10/13 BELL XI (ACOUSTIC)
10/14 ELLIOT SCHNEIDER
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10/18 TIF MERRITT (INDIE)
10/19 JASON LITTLE (OF GRANDADDDY)
10/19 STEPHEN KELLOGG AND THE SIXES (FUNK/ROCK)

WEDNESDAY 09/26

8PM • \$8 ADV & DOOR
• Down And Outlaws
• El May

THURSDAY 09/27
9PM • \$7 ADV & DOOR
• Tektite
• Moxie Kids
• Coast Jumper
• Candlespit Collective

FRIDAY 09/28
9PM • \$7 ADV & DOOR
• Tracing Figures
• Via Coma
• The Major Deegan
• Adrienne Shamzad

SATURDAY 09/29
9PM • \$15 ADV & DOOR
• Dum Spiro Spero
• The Rogers
• Wesley Morgan Trio

SUNDAY 09/30
8PM • \$8 ADV & DOOR
• Leftover Cuties
• The Lady Crooners
• Parker Ainsworth

MONDAY 10/01
8PM • FREE
Bay Guardian Readers
Full Post Open Mic
• Open mic with
Brendan Getzell

TUESDAY 10/02
8PM • \$6 ADV & DOOR
• Erin & The Project
• Lucia Connes
• Tamarind Free Jones

WEDNESDAY 10/03
8PM • \$8 ADV & DOOR
• The Spring Standards
• Dylan Champagne
• Ed & The Red Reds

THURSDAY 10/04
8PM • \$8 ADV & DOOR
Songwriters in the Round
• Heather Combs

FRIDAY 10/05
9PM • \$40 VIP / \$25 DOOR
An Evening with
• Roger Clyne Duo

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FALSE (JOLLEA MEDIA),
BLOWN TO BITS,
LYCUS

THU 9/27 9:30PM
AFRO-TROPIC ELECTRIC SAMBA FUNK
AFROLICIOUS:
WITH DJ MOST
PLEASUREMAKER

FRI 9/28 9PM
ALCOHOLICAUST PRESENTS
PINE BOX BOYS
KING CITY,
TRAINWRECK RIDERS

SAT 9/29 9PM
4 YEAR ANNIVERSARY PARTY
SWEATER FUNK
REUNION FEATURING ALL
MEMBERS INCLUDING
MAMA BEAR & SHRED ONE
FROM CHICAGO

SUN 9/30 9PM
FREE \$4
9:30PM
\$6 AFTER
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ROOTS & DANCEHALL WITH
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WED 10/3 9PM
CALIFORNIA BRAINWASHED
SNEAK PEEK SHOW
Z-MAN,
DREDS ONE, TOAST,
REY RESURRECTION,
HOPIE SPITS HARD, C-PLUS
AND **DJ TRUE JUSTICE**

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FRI 10/5
SAT 10/6
SUN 10/7
MON 10/8
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ADIOS AMIGO & SOLWAVE
SAT NITE SOUL PARTY
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COLLEEN WATSON • JOE GORMAN
10:00PM FREE!
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DJ SPECIAL LORD B.
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CLASSIC DISCO, EARLY HIP-HOP, FUNK, & SOUL!

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EVERY FRIDAY 10PM \$5
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RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!
SATURDAY SEPTEMBER 29 7:30PM \$7
STEVE PERRONE'S GOING AWAY PARTY!
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EL SUPERRITMO!
ROGER MAS Y EL KOOL KYLE
CUMBIA, DANCEHALL, SALSA, HIP-HOP
SUNDAY SEPTEMBER 30 7:30 \$8
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MUSIC LISTINGS

CONT>>

Pianos. 9:30pm.

JAZZ/NEW MUSIC

"Jazz Beyond Genre" Red Poppy Art House. 7pm, \$12-\$15. With Andrea Wolper, Hafez Modirzadeh, and more.

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.

Paula West Yoshi's SF. 8pm, \$30; 10pm, \$20.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7. With DJ-host Pleasuremaker.

All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm).

Base: Roman Flugel, Galen Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$5-\$10

Dixon, Solar Public Works. 9pm, \$15.

Tropicana Madrone Art Bar. 9pm, free.

FRIDAY 28

ROCK/BLUES/HIP-HOP

Afroflossive Boom Boom Room. 8pm, \$15.

Father John Misty, Jenny O. Independent. 9pm, \$15.

Colleen Green, Plateaus, Courtney and the Crushers, Memories, Pamela The Parkside. 9pm, \$8.

Hatebreed, Whitechapel, All Shall Perish, Deeznuts Regency Ballroom. 7:30pm, \$23.

Institution, Ray Frankly, Cheating Daylight, Wesley Joy, Slime's 7pm, \$15.

Kasey Johanning, Bart Davenport, Anna Ash Brick and Mortar Music Hall. 9pm, \$9-\$12.

Jonah's onlinedrawing, Imani, Ben Flanagan, Safiya Martinez, MacClain and Cole Bottom of the Hill. 8:30pm, \$10.

Kim Lenx and Her Jaguars, B-Stars, Rocketship Rocketship Verdi Club, 2424 Mariposa Ave., SF; www.verdiclub.net. 8pm, \$10.

Pine Box Boys, King City, Trainwreck Riders Elbo Room. 9pm, \$10.

Starbabb 50 Mason Social House. 10pm.

This Charming Band, For the Masses Cafe Du Nord. 9pm, \$12.

Todd, Rome Balesieri, Jason Marion Johnny Foley's Dueling Pianos. 9pm.

Top Secret Band Johnny Foley's. 9pm, free.

Vir. Here Come the Saviours, Erik Blood Hemlock Tavern. 9:30pm, \$7.

Zodiac Death Valley, Finish Ticket, Dandelion War, Chaw Rickshaw Stop. 8pm, \$12.

MENOMENA PLAYS BIMBO'S WED/26.



"Bunker A/V Sessions Pt. 3" Monarch, 101 Sixth, SF; gafftabunker3.eventbrite.com. 9pm, \$10-\$20. With Peter Van Hoesen, Derek Plasiako. Peter White Yoshi's SF. 8pm, \$26; 10pm, \$22.

FOLK/WORLD/COUNTRY

Baxtolo Drom Amnesia. 9pm, \$7-\$10.

Kato-vento Brazilian Ensemble Community Music Center, 544 Capp, SF; www.kato-vento.com. 8pm, \$10-\$15.

Taste Fridays 650 Indiana, SF; www.tastefridays.com. 8pm, \$18. Salsa and bachata dance lessons, live music.

tival.com. 11am-6pm.

"Ripstar Musicfest" Sub-Mission. 8pm, \$7-\$10.

With Oddville, Straight Ups, Chunky Turtlebecks, Elegant Trash, and benefiting the Red Cross

Rock on Broadway 50 Mason Social House. 8pm.

Rodriguez Bimbo's. 9pm, \$20.

Rustangs Rhincke. 9:30pm, free.

SafetySuit, Go Radio, James Leste Bottom of the Hill. 9pm, \$15.

Scooter and Lavelle, Ross FM Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$10-\$30.

Spotted Botanists Sub-Mission. 4pm, \$5.

Todd, Jason Marion, Rome Balesieri Johnny Foley's Dueling Pianos. 9pm.

Trainwreck Riders, Sayingth, Slow Trucks, Ugly Winner, Speak Friend, Quiet Americans Thee Parkside. 2pm, \$10.

"Undercover Presents: Joni Mitchell's Blue" Brava Theater, 2781 Mission, SF; www.undercoverpresents.com. 7:30pm, \$12-\$35. With KillBossa, Kelly McFarling, Any X Neuberg, Seshen, and more.

Welcome Matt Exit Theater, 56 Eddy, SF; Facebook: SongWriter Saturdays. 9:30pm, free.

William Elliot Whitmore, Samantha Crain Slime's. 9pm, \$16.

Yo Mama's Big Fat Booty Boom Boom Room. 8pm, \$15.

Youngblood Hawke, Young Digerati, Young Science, DJ Aaron Axelsson Brick and Mortar Music Hall. 9pm, \$10.53.

Bottom of the Hill. 9pm, \$15.

Coyote Grace, Mamuse Great American Music Hall. 8pm, \$12-\$15.

Rick Estrin and the Nightcats Biscuits and Blues 7 and 9pm, \$20.

Hot Water Music, Dead to Me, Heartsands Slime's. 8pm, \$21.

Inner Ear Brigade, Marco Eneidi's Shattered, Mutual Aid Project Hemlock Tavern. 8:30pm, \$7

John Lawton Trio Johnny Foley's. 9pm, free

Canyon Johnson 50 Mason Social House. 8pm.

Jason Marion vs Nathan Temby Johnny Foley's Dueling Pianos. 9pm.

Maria Minerva, Father Finger, Bobby Browser, Episcapus DJs Rickshaw Stop. 8pm, \$10-\$12.

Mission Belis, Bear Crossing, Torches Cafe Du Nord. 8:30pm, \$8.

"Polk Street Blues Festival" Polk Street from Jackson to California, SF; www.polkstreetbluesfestival.com. 11am-6pm

Tomten, Flying Childers Brick and Mortar Music Hall. 9pm, \$5-\$8.

"Undercover Presents: Joni Mitchell's Blue" Brava Theater, 2781 Mission, SF; www.undercoverpresents.com. 6pm, \$12-\$35. With Beth Custer Ensemble, Kitka, Adam Theis of Jazz Mafia, Bhathi Palivala and Daniel Fabrcant, and more.

"Under the Central Freeway" Public Works. 2-9pm, \$15. With Kelley Stoltz, Religious Girls, Sweet Chariot, Will Sprout.

Vows, Blank Tapes, Ash Reiter, Li Xi, Cannons and Clouds, Fpod 8pod, Upstairs Downstairs Thee Parkside. 2pm, \$10.

STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Previews Fri/28-Sat/29 and Oct 5, 8pm. Opens Oct 6, 8pm. Runs Fri-Sat, 8pm (no show Nov 17). Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Roseanne: Live! Rebel, 1760 Market, SF; www.brownpaperickets.com. \$25. Opens Wed/26, 7 and 9pm. Rns Wed, 7 and 9pm (no shows Oct 31) Lady Bear, Hektina, D'Arcy Drolinger, and more star in this tribute to the long-running sitcom.

Shocktoberfest 13: The Bride of Death Hypnagogue, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Opens Thu/27, 8pm. Runs Thu-Sat, 8pm. Through Nov 17. Thrillpeddlers' annual Halloween horror extravaganza features a classic Grand Guignol one-act and two world premiere one-acts, plus a blackout spook show finale.

"The Strange Case of Citizen de la Cruz" Bindlestiff Studio, 185 Sixth St, SF; www.bindlestiffstudio.org. Opens Sat/29, 8pm. Rns Thu-Sat, 8pm; Oct 7, 2pm. Through Oct 13. Bindlestiff Studio presents Luis Francia's political thriller.

BAY AREA

Assassins Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Previews Wed/26-Thu/27 and Oct 3-4, 7pm; Fri/28-Sat/29, 8pm; Sun/30, 5pm. Opens Oct 5, 8pm. Rns Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Nov 11.

Shotgun Players performs the Southern musical about John Wilkes Booth, Lee Harvey Oswald, and other famous Presidential killers (and would-be killers).

Topdog/Underdog Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-57. Previews Thu/27-Sat/29, 8pm; Sun/30, 7pm. Opens Tue/2, 8pm. Rns Tue and Thu-Sat, 8pm (also Oct 6 and 20, 2pm; Oct 11, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Oct 21. Marin Theatre Company performs Suzan-Lori Parks' Pulitzer Prize winner about a contentious pair of brothers.

ONGOING

Invasion! Boxcar Playhouse, 505 Natoma, SF; crowdfire.dreamhosters.com. \$20-35. Wed/26-Sat/29, 8pm. Crowded Fire mounts the West Coast premiere of Swedish-born playwright Jonas Hassen Khemiri's postmodern dark comedy, a deconstruction of language and power in an American culture of perpetual war. Translated from the Swedish by Rachel Wilson-Broyles, and directed by Evren Odokin, the play immediately subverts the usual multi-culti narrative of otherness and tolerance with a po-faced feint. From there, we get a series of interrelated largely comical scenes, wherein a certain figure by the name of Abulkasem dissolves into the ultimate cipher, tied to everything from terror to pick-up lines in bars, and meaning absolutely anything and nothing. In the end, the complexity the play adds does not completely dissolve that liberal narrative skewered at the outset, and its efforts remain only half-convincing. (Avila)

Rigoletto War Memorial Opera House, 301 Van Ness, SF; www.sfopera.com. \$10-340. Sun/30, 2pm. "Fidelity is for weaklings!" Despite this rousing cry from its philandering villain, SF Opera opens its 90th season with a faithful and winsome double-cast production of Giuseppe Verdi's immortal *Rigoletto*. (Avila)

The Waiting Period Main Stage, Marsh San Francisco, 1062 Valencia, SF; (415) 282-3055. www.themars.org. \$15-50. Thu/27-Fri/28, 8pm; Sat/29, 5pm. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Nat* *A Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila) **SFBG**

ROSEANNE:

LIVE! PHOTO BY MOLLY DECOUDREAUX



FILM LISTINGS



TASTEFUL CHAMBER DRAMA *DEATH SPA* (1990) AT THE VORTEX ROOM.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, and Lynn Rapoport. For rep house showtimes, see Rep Click. For complete listings, including ongoing films, see www.sfbg.com.

OPENING

"Aerobicide Sunday: A Marathon of Murder in Tights" Two things that made the 1980s taste great, slasher movies and aerobic exercise, were each too crassly, promiscuously commercial not to hook up a few times — even if the sub-sub-genre they created together is even less well remembered than the Lambda musical. Sun/30, however, it shall reign as king at the Vortex, where a triple bill of ex-psycho obscurities will really make you feel the burn. First up is 1987's *Aerobicide* (k.a. *Killer Workout*), in which the fitness emporium owned by Rhonda (Marcia Karof of 1984's *Savage Streets*) — as sour a grape as you'll find in pastel spandex and pouf-shouldered Valley Girl dresses — experiences a rash of hard bodies being reduced to bloody pulp by an unknown killer wielding a large killer safety pin. Totally gross! We get many close-ups of overexposed thighs and over assisted cleavage gyrating to heinous dance tracks with inexplicable lyrics like "Hey baby! I've got your number! Red and juicy, warm and sweet!" — plus some feathered-hair beefcake too — before the culprit turns out to be exactly who you think it is. This was but an early effort among 32 features to date by writer-director David A. Prior, and based on the evidence present there's a reason why you've never heard of any of them. Slightly slicker was 1990's *Death Spa* (a.k.a. *Witch Bitch*), in which a computer automated gym goes all HAL-slash-*The Shining*, to the mortal danger of its highly toned staff and clientele. We're talking death by blender, sauna paneling, and reanimated frozen fish products. The facility's bitchy programmer is played by Merrick Butrick, who'd portrayed Captain Kirk's son and a Square Peg earlier in the decade, and died of AIDS before this movie was released. Directed by Austrian Michael Fischha, it's comparatively glossy but definitely senseless nonsense with a *Cum* slash-genre feel. Lastly, in the same vein, and even slicker, there's 1984's *Murder Rock: Dancing Death* (a.k.a. *Giallo a Disco* a.k.a. *Slashedance* (one of, incredibly, no less than three movies with that third name), a lesser exercise by that occasionally great horror director Lucio Fulci. Rather than a health club, the setting here is a dance school where choreography seems less indebted to Balanchine and Martha Graham than Jane Fonda and Shabba Doo. For that crime the punishment is, of course... death by hatpin? Whatever. If you survive this evening, you will be sore, winded, and desperate to sweat the toxins out of your system. *Vortex Room*. (Harvey)

Backwards Athletic disappointment is not a new feeling for Abi (Sarah Megan Thomas, who also wrote the script), who has just learned she's been named the alternate for the Olympic crew team — a bench warming role she was also relegated to in the last Olympics. But after she quits the team in a huff and moves home, it's not long before she realizes that her life off the water is pretty depressing, too. Enter former boyfriend Geoff (James Van Der Beek), now the athletic director at the high school where Abi honed her rowing talents, who gives her a job coaching the talented but undisciplined girls who make up the current team. Will this new venture help Abi finally grow up and regain her self-confidence? Will she re-ignite her spark with Geoff? Will there be a last-act conflict involving yet another chance at the Olympics? Will there be multiple training montages? As directed by Ben Hickernell,

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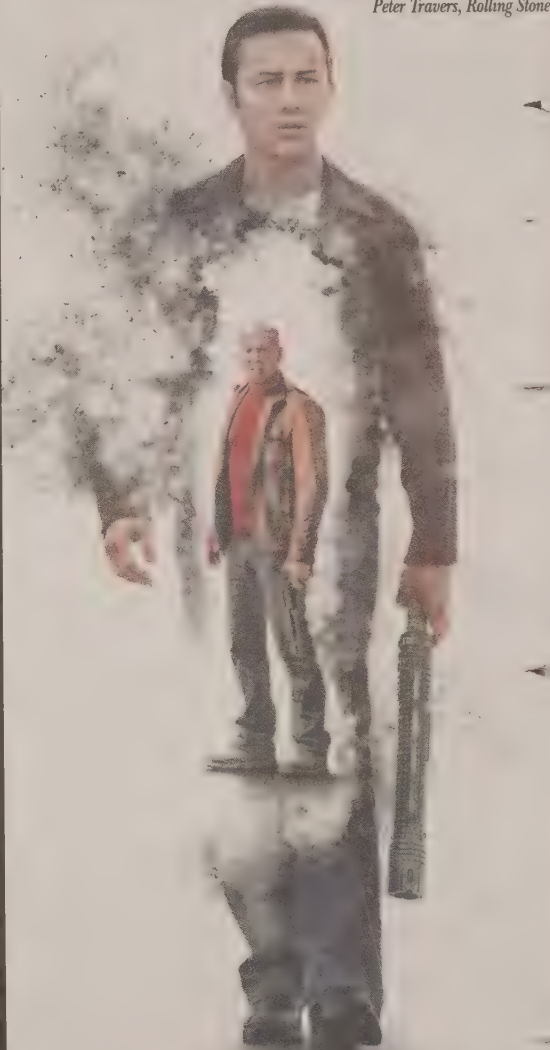


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FILM LISTINGS

CONT.

Backwards hits all of the expected themes about following one's heart and Doing the Right Thing. Thomas, a former rower herself, has an ordinary-girl appeal, but even *Backwards*' attention to authenticity can't elevate what's essentially a very predictable sports drama. (1:29) **Sundance Kabuki** (Eddy) **Detropia** See "We Were Here." (1:30) **Elmwood, Roxie, Smith Rafael** **Diana Vreeland: The Eye Has to Travel** See "Chronic Youth." (1:26) **Embarcadero** **Glenn Ford: A Little Prince** See "Chronic Youth." (1:40) **Delancey Street** **Hotel Transylvania 3D** animated comedy about a resort run by Dracula (voiced by Adam Sandler) for Frankenstein (Kevin James) and other monsters. (1:32) **Shattuck** **Liberal Arts** See "Chronic Youth." (1:37) **Bridge, Shattuck** **Looper** Sci-fi thriller about time-traveling assassins. (1:58) **Four Star, Piedmont, Presidio** **The Perks of Being a Wallflower** Stephen Chbosky wrote and directed this adaptation of his best-selling YA novel. (1:43) **California, Embarcadero** **Pitch Perfect** Anna Kendrick stars in this musical

BONJOUR, NOSTALGIA: MIDNIGHT IN PARIS SCREENS SAT/30 IN WASHINGTON SQUARE PARK. PHOTO BY ROGER ARPAGOU

comedy set within the cutthroat world of competitive college capella groups. (1:52) **Solomon Kane** Conceived by Conan the Barbarian creator Robert E. Howard, this 16th-century hero is cut from the same sword-and-sorcery cloth, being a brawny brute of slippery but generally sorta-kinda upright morals. Solomon (James Purefoy) is slaughtering his way to a North African treasure trove when demons swallow up his likewise greedy, conscience-free cohorts and damn his soul for a lifetime of bad deeds. Suddenly committed to the greater good, he returns homeward to cold gray England, where Jason Fleming's evil sorcerer soon imperils both our protagonist and the Puritan family (complete with love interest) he's befriended. This movie has been around a while — since 2009, to be exact, yet barely beating director Michael J. Bassett's new *Silent Hill: Revelation 3D* to U.S. theaters — and is a good illustration of what can happen when you make a fairly expensive (\$45 million) fantasy-action adventure without major stars nor any marketable novelty. Which is to say: not much. There is absolutely nothing wrong with the good-looking, watchable but generic-feeling *Solomon Kane*, save that nothing about it feels remotely original or inspired. It's the perfectly okay, like-a-thousand-others-mall flick you'll forget you saw by Thanksgiving, despite being peeped with such normally interesting actors as Max Von Sydow, Alice Krige, and the late Pete Postlethwaite. (1:54) (Harvey)

"Stars in Shorts" Outside of the festival circuit, it's an uncommon feat for shorts to make it to the big screen, so it can't hurt to make name recognition a prerequisite for selection. In writer-director Rupert Friend's *Steve*, Keira Knightley plays an embattled Londoner under siege by her lonely, pathologically odd neighbor (Colin Firth). Written by Neil LaBute, Jacob Chase's *After School Special* sets up a semi-flirtation between two strangers (Sarah Paulson and Wes Bentley) at a playground, only to deliver the kind of gut-level punch you might expect from the writer-director of 1998's *Your Friends and Neighbors*. LaBute's own *Sexting* is an entertaining exercise in stream-of-consciousness monologuing by Julia Stiles. As with most shorts programs, "Stars" is a mixed bag. Robert Festinger's *The Procession*, in which Lily Tomlin and *Modern Family*'s Jesse Tyler Ferguson play reluctant participants in a funeral procession, sounds promising, but the conversation falls during the 10-plus minutes we're stuck in the car with them. Benjamin Grayson's sci-fi thriller *Prodigal*, starring Kenneth Branagh, reaches its predictable crisis points several minutes after the viewer has arrived. More successful are Jay Kamen's musical comedy *Not Your Time*, starring *Seinfeld*'s Jason Alexander as an old Hollywood hand whose writing career has stalled out, and Chris Foggini's *Friend Request Pending*, which treats viewers to the sight of Dame Judi Dench gamely wading into the social network in search of a date. (1:53) **Opera Plaza, Shattuck** **Vulgaria** Raunchy HK import about a film producer who convinces a gangster to finance his porn epic. (1:32) **Metreon** **Won't Back Down** Determined mothers (Maggie Gyllenhaal, Viola Davis) become education activists in this based-on-true-events drama. (2:00) **SFBC**

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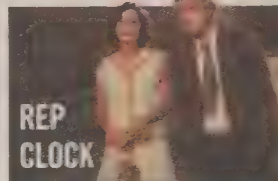
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REP CLOCK

Schedules are for Wed/26-Tue/2 except where noted. Director and year are given when available. Double features marked with a *. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atastite.org. \$6. "Other Cinema: 'Who Bombed Judi Bari?' (Cherny, 2012), plus shorts. Sat, 8:30. More info on this event: www.othercinema.com

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. ***Pina** (Wenders, 2011), Wed, 2:15, 7, and **Grazy Horse** (Wiseman, 2011), Wed, 4:15, 9. Berlin and Beyond Film Festival, Thu-Sun and Oct 3-4. Films from German-speaking countries; more info at goethe.de/ins/us/sat/prj/by/en/index.htm.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St. San Rafael; (415) 454-1222, www.calfilm.org. \$6.75-10.25. **Arbitrage** (Jarecki, 2012), call for dates and times. **Beasts of the Southern Wild** (Zeplin, 2012), call for dates and times. **2 Days in New York** (Delpy, 2012), call for dates and times. **Salomy Jane** (1914), Sun, 7. This event, \$15.

DELANCEY STREET 600 Embarcadero, SF; www.alltheprince.net. \$8. **Peter Ford: A Little Prince** (Roman, 2012), Sun, 11am and 3pm. With filmmaker Alexander Roman and subject Peter Ford in person.

"FILM NIGHT IN THE PARK" This week: Creek Park, 451 Sir Francis Drake, San Anselmo; www.filmnight.org. Donations accepted. **Spellbound** (Hitchcock, 1945), Fri, 8; **Harry Potter and the Deathly Hallows: Part 2** (Yates, 2011), Sat, 8. Washington Square Park, Union at Columbus, SF. **Midnight in Paris** (Allen, 2011), Sat, 8.

"NORTHERN CALIFORNIA ACTION/SPORTS FILM FESTIVAL" Various Sports Basement locations in SF, Walnut Creek, and Sunnyvale, and Mission Cliffs, 2295 Harrison, SF; www.sfinde.com. \$5 (festival pass, \$25). Films about outdoor sports, including mountaineering, wakeboarding, kayaking, surfing, and skiing, Fri-Sun.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5-50-9.50. "Alternative Visions: 'Paraguayan Hammock' (Encina, 2006) with 'A Wind from the South' (Encina, 2012), Wed, 7. 'LA Rebellion: Creating a New Black Cinema.' My Brother's Wedding (Burnett, 1983/2007), Thu, 7; A Different Image (Larkin, 1982), plus shorts films, Tue, 7. 'Rebel Without Applause: The Films of Alex Cox: 'Straight to Hell Returns' (Cox, 1987/2010), Fri, 7; **Repo Man** (Cox, 1984), Fri, 8:50. 'Grand Illusions: French Cinema Classics, 1928-1960.' Le bonheur (L'Herbier, 1934), Sat, 6:30; **Panique** (Duivier, 1947), Sat, 8:35. 'Life is Short: Nikkatsu Studios at 100.' Sun in the Last Days of the Shogunate (Kawashima, 1959), Sun, 5. 'A Theater Near You: The Turin Horse' (Tarr, 2011), Sun, 7:15.

ROXIE 3117 and 3125 16th St. SF; (415) 863-1087, www.roxie.com. \$6.50-10. **Beauty is Embarrassing** (Berkeley, 2012), Wed, 7, 8:45. **Troop Beverly Hills** (Kanew, 1989), Wed, 7. Presented sing-along style; for tickets (\$21) visit www.scoutmob.com. **Smokin' Fish** (Griswold-Tergis, 2011), Thu, 7 and 9. With filmmakers and film subject in person. ***D'Agostino** (Ameer, 2012), Thu, 6, and **The Dark Side of Love** (Ameer, 2012), Thu, 8:10. **Detropia** (Ewing and Grady, 2012), Sept 28-Oct 4, 7, 9 (also Sat-Sun, 3, 5). San Francisco Irish Film Festival, Sept 28-30. For program info visit www.sfinshfilm.com. *By + About Cindy Sherman: **Office Killer** (Sherman, 1997), Oct 2-4, 7; **Guest of Cindy Sherman** (Donahue and Hasegawa-Overacker, 2008), Oct 2-4, 8, 4:45.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$7. "Aerobic Sunday: A Marathon of Murder in Tights: 'Aerobic' (a.k.a. Killer Workout) (Prior, 1987), Sun, 7; **Death Spa** (Frischa, 1990), Sun, 8:30; **Murder-Rock: Dancing Death** (a.k.a. Slashedance) (Fulci, 1984), Sun, 10.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. **We Won't Grow Old Together** (Pialat, 1972), Thu-Sat, 7:30; Sun, 2. **afbc**

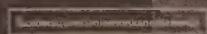
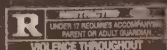
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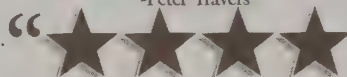
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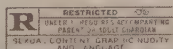
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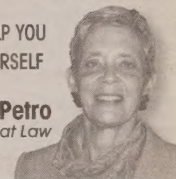
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